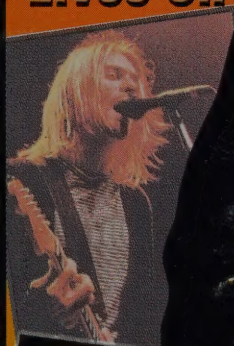
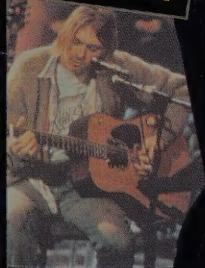


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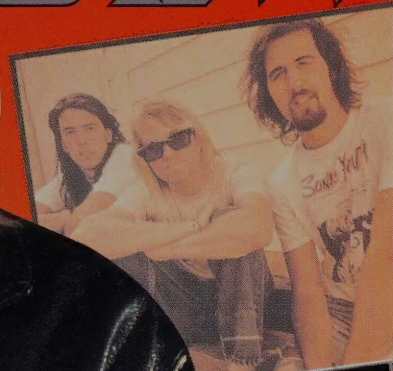
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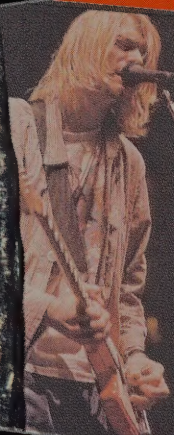
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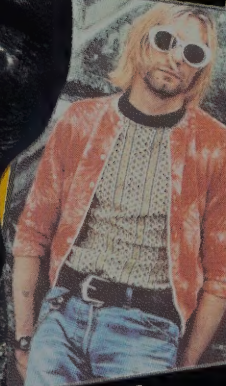
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KNOT CONCERN

Thanks for your continued coverage of Slipknot, as well as your presentations of that band's off-shoot projects, the Murderdolls and Stone Sour. I really like those two bands (though no-where-near as much as Slipknot) and hope to see them in concert soon. However, all this "outside" activity has made me begin to wonder if Slipknot isn't giving us a not-so-subtle hint that it's over. I really hope not.

Tom
Lincoln, NE

I wish Corey, Jim and Joey would decide to fold up the Slipknot tent and keep rockin' out with their new bands. Since I grew up listening to '80s bands, the more accessible style that the Murderdolls and Stone Sour use to convey the musical messages really hit home for me. I still love Slipknot, but maybe



Rob Zombie: Big-time fan fave.

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Saliva: Making a big impression.

it's time for them to put away their masks and let the group's various members focus on making some great rock and roll music with their new bands.

Ray
Middleport, NY

Slipknot, PLEASE stop the foolishness and get back together. You made two incredible albums and put your stamp on the music of this generation as few other groups have done. So don't let a few management hassles and internal problems give you any thought to throw it all away. Slipknot still rules!

Anton
Ada, OK

I guess tragedy has always played in role in rock history. From Jimi to Janis to Bon and Bonham to Kurt and Layne, rock stars have too often died far too young. But I must admit that few rock passings affected me the way that Dave Williams' did. He seemed so vibrant and full-of-life. While the likes of Cobain and Staley seemed all-too-anxious for death to claim them, Williams seemed to be enjoying every second of his time on Planet Earth.

Bree
Phoenix, AZ

LOOKING GOOD, PT. III

I'm so happy that when I look at my favorite bands on MTV, they seem to be very interested in the way the look. For way too long most hard rock bands just seemed to want to get tattoos and look as ugly as possible. Now, so many bands look great. I especially like to look at Marky Chavez from Adema. He's such a hottie.

Connie
Milwaukee, WI

I'm getting worried about the direction that New Metal is headed. Because of bands like Linkin Park and Puddle of Mudd, it seems to have gone in a much "softer" direction. When a lot of girls I know say that those groups are among their favorites, it almost gets me mad. I'm not saying that girls shouldn't like

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heavy metal, but they shouldn't like it for the wrong reasons. I think a lot of them are into it because they think the guys in the bands look good. Hey, it's about the music... get it?

Mad Mark
Boston, MA

Why do bands like Down, Slayer and Korn have to look so ugly? I kinda like their music, but I don't like looking at them. They scare me. I'd much rather look at good-looking guys, like the people in N'SYNC.

P.K.
London, Ontario

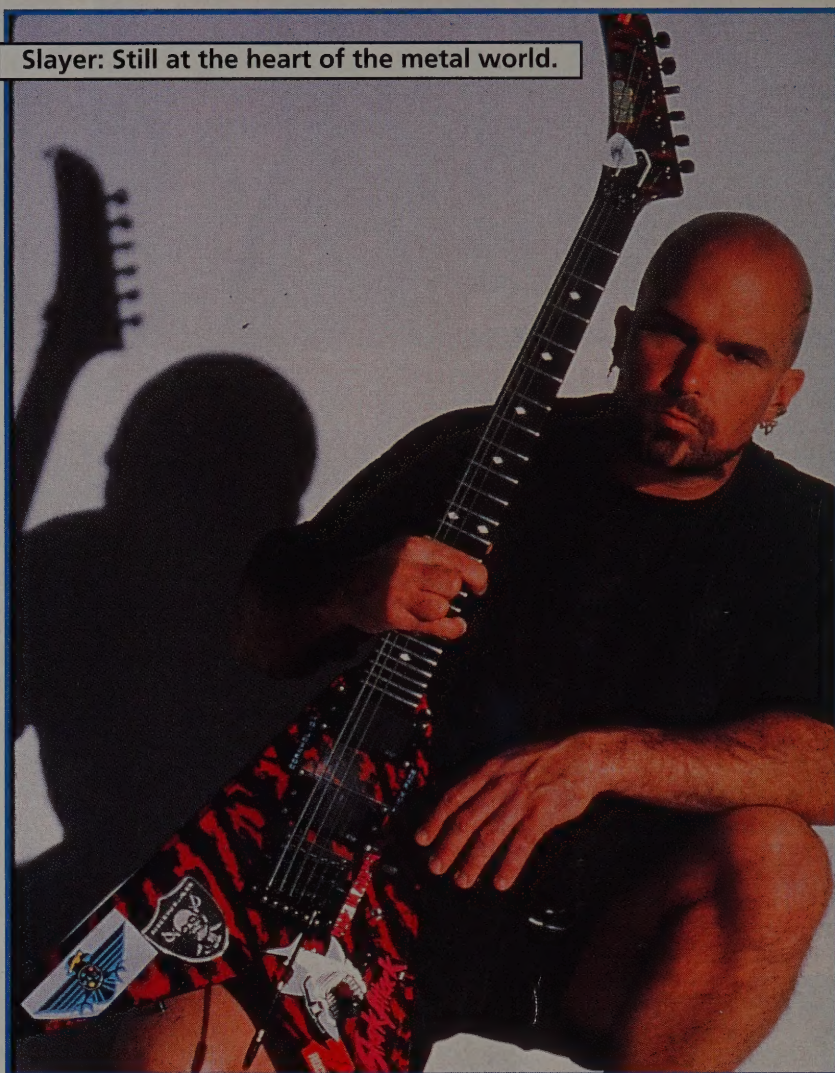
Not that I'm complaining, but what ever happened to guitar solos? I listen to the great hard rock of the '70s and '80s, and the guitar solo dominated just about every great song. Then, at about the time the Nirvana and grunge hit the scene, the guitar solo seemed to vanish. At the time I attributed that to the fact that those bands simply couldn't play their instruments that well. Now I'm not so sure. I've heard a lot of today's bands play very intricate, very moving musical showcases, yet they continue to steadfastly avoid showcasing their individual talents via an instrumental solo. It is strange, isn't it?

Conrad
Fresno, CA

Just in case you were wondering... Rob

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Zombie rules!
Brad
Newton, MA

BAD INFLUENCE?

Why do people say that heavy metal is a bad influence on those who listen to it? To my way of thinking the music shows all the great qualities to which we should aspire. Success in music proves that talent and hard work can be rewarded with fame and fortune. It shows that people from all over the world, no matter what their race, creed or religion, can be viewed for their talent, rather than for any superficial quality. And on top of that, music represents the human spirit. Great rock and roll makes you feel really good

Tam
Buffalo, NY

I'm the mother of two teen-aged boys, both of whom read your magazine regularly. While I generally applaud the manner in which you present the various

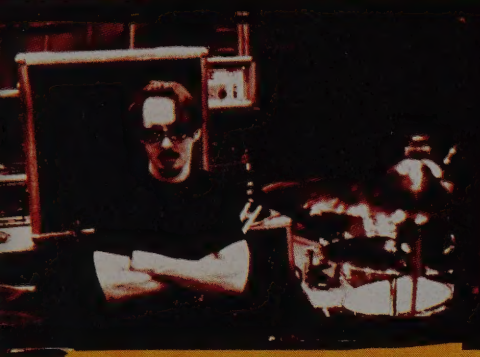
rock performers that comprise today's upper echelon of stars, I feel that other media outlets, including MTV, have focused far too much on artists who come across as little more than thugs and miscreants. That's a very dangerous precedent to set. I grew up on rock and roll, and I still love listening to Led Zeppelin and Deep Purple. But there's a danger lurking in some of today's music that seriously concerns me.

T.O.
Kansas City, MO

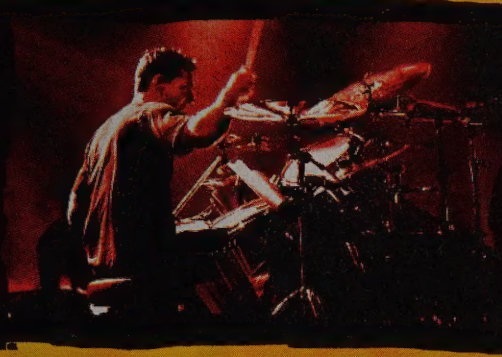
I'm just getting into music, and I love heavy metal. My favorite bands are Linkin Park, System of a Down and Saliva. My older brother tells me how "watered down" and "safe" today's music is when compared to the stuff that he grew up listening to a decade ago. Is he right? I don't know. To my ears, there definitely seems to be an edge to today's music.

Stan,
Queens, NY

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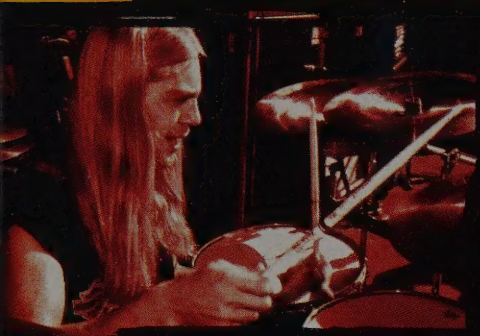
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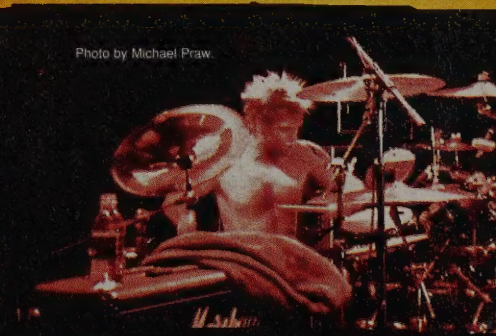
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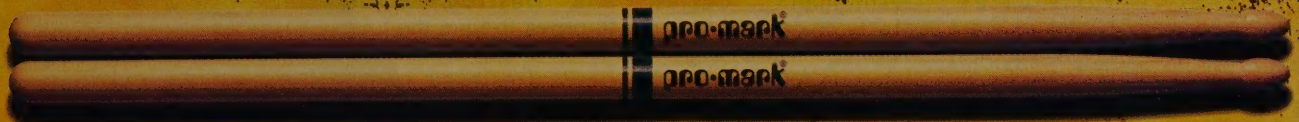


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BY DAMON LANCASTER

MESHUGGAH

It takes something truly special to make a bunch of died-in-the-wool metal musicians drop what they're doing (or, in some cases, *who* they're doing), to watch another band perform on stage. But that's exactly the kind of reaction Meshuggah enjoyed each and every day along last summer's Ozzfest tour trail. When it came time for this highly touted, quasi-legendary Swedish Dark Metal contingent to hit the spotlight, behind-the-scenes activity came to a virtual halt. Both the crowds that had gathered to enjoy the Fest's day-long activities, and the rockers who had traveled near-and-far to bring that action to their door step, stopped what they were doing in order to focus their undivided attention upon Meshuggah's on-stage onslaught.

There was good reason for the degree of fascination shown towards the visceral sounds brought forth by vocalist Jens Kidman, guitarist Fredrik Thordendal, guitarist Marten Hagstrom and drummer Tomas Haake. Ever since Meshuggah's reputation began to grow out of the Scandinavian underground more than a decade ago, State-side fans had hungered for a first-hand taste of what was causing all this commotion. For years, the band existed on these shores more as a myth than as a reality—their albums often appeared at three or even four year intervals, and their American live performances were as rare as smart super model. Still, the "legend" of Meshuggah continued to

grow, in no-small-part due to the dedication shown the band by Ozzy Osbourne's teen-aged son, Jack.

"Yes, there's no question that Jack Osbourne's attention has helped bring us to the American public's awareness," Haake said. "Having someone like that express interest in your

"We couldn't play any new songs because our eight-string guitars weren't ready."

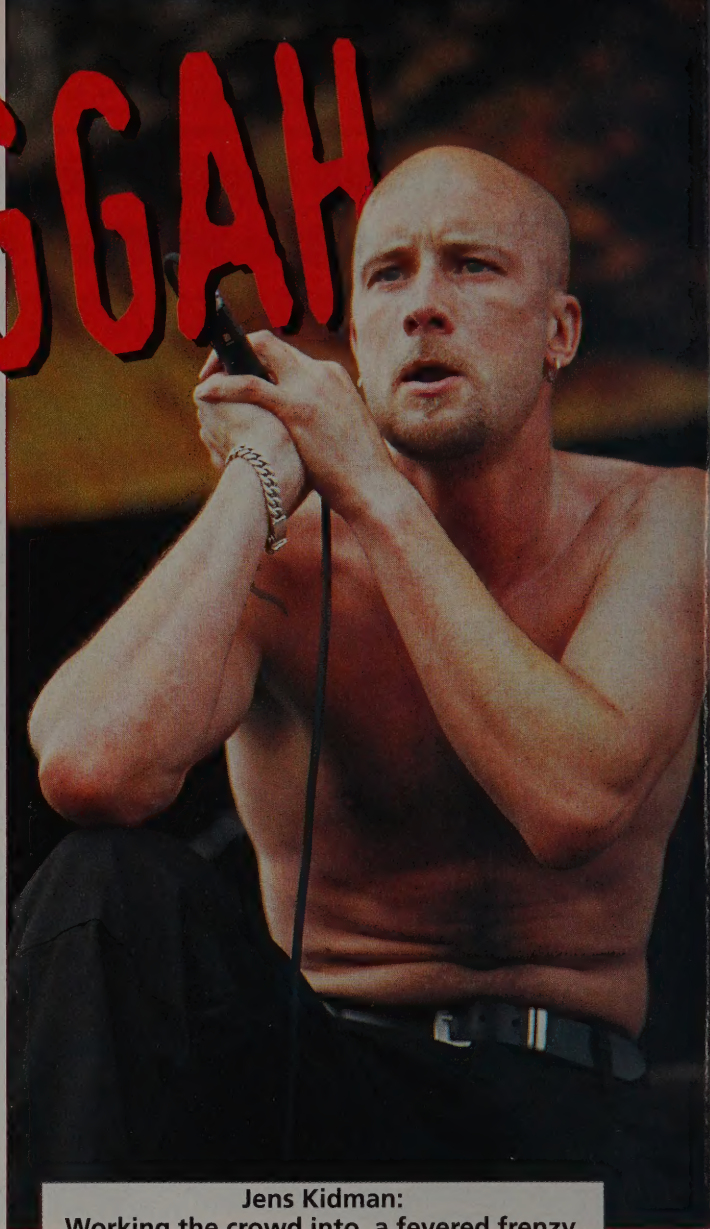
music has been a major help to us. But even before he started playing our music on television and inviting us to appear at Ozzfest, we had been working hard to develop our following. We have done so quite successfully in Europe, and now we have the chance to do the same thing in America. We're trying to make the best of the situation."

While the fact that they appeared on stage in daytime contrasted dramatically with the darkly sinister sounds they brought forth, there's no question that Meshuggah's Ozzfest efforts won them an instantly—and large—State-side following. With Thordendal and Hagstrom laying down an almost impenetrable barrage of

guitar-driven thunder, and Kidman's bare-chested frontman antics whipping the gathered throng into a collective frenzy, the powerful whirlwind created by Meshuggah's music swept up everyone in its incessant beat. Ironically, while the band's latest disc, **Nothing**, was released mid-way through the band's summer-long road outing, the Meshuggah men played *nothing* from **Nothing**. Rather, they relied exclusively on the material from earlier discs like **Chaosphere** and **Destroy, Erase, Improve** to form the foundation of their set. It wasn't until after their sweat-drenched 50 minute performance that Haake revealed the true reasons behind this

glaring, and highly surprising omission.

"The reason we didn't play any of the songs from **Nothing** was very simple... we couldn't," the drummer said. "Both Marten and Fredrik played customized eight-string guitars throughout the entire album. That gave those songs their character. But the company that was building those guitars for them couldn't get models that were road-worthy ready for us in time for Ozzfest. That was too bad because we would have loved to have introduced America to our new material. But we will come back—with the new guitars—and that is a promise to everyone."



Jens Kidman:
Working the crowd into a fevered frenzy.

PHOTO: FRANK WHITE

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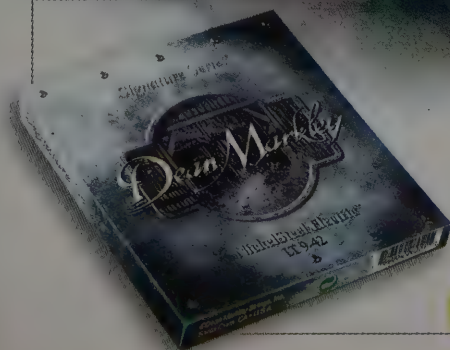
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DRAGPIPE

BY GERALD STEIN

Dragpipe hail from Union City, New Jersey. That fact alone provides plenty of insight into the rugged, unconventional and totally unrestricted sounds created by vocalist Jai Diablo, drummer Pete Barrera, guitarist Ritchie Garcia, guitarist Gino Depinto, guitarist Monty and bassist Jeno. It was their home town's rough-n-tough, blue collar outlook on life that helped give form and substance to the seminal, darkly disturbing sounds that this razor-edged unit bring forth on their debut disc, **Music For the Last Day of Your Life**. But it would appear that no

Dragpipe:
"We've taken all the great rock we've heard and let it erupt."

"We've taken the New Jersey environment and made it our own."

matter where these six hard rocking miscreants had been born and raised, their cosmic paths would have somehow crossed... and Dragpipe's special brand of musical mayhem would have ensued.

"I don't know if I'd go so far as to say we're a product of our environment," Diablo said. "It's more that we've taken that environment and made it our own. We've never been the kind of band that's trying to be cool or on the cutting edge. We've taken all the great rock and roll that we've ever heard, let it jumble around in our brains, and then have it erupt from us as Dragpipe."

The musical eruption that is Dragpipe has been raising storm warnings along the east coast ever since these guys first got together back in the late '90s. For a while the band was content to create as much chaos as possible along the ever-contentious Jersey club circuit. But after conquering those close-to-home ports, the band upped the proverbial ante by taking their road show north on the Jersey Turnpike to New York City. There they created an almost immediately rabid, dedicated fan following comprised primarily of those who longed for the days when anti-hero bands like the Bad Brains used to call the Big Apple's downtown circuit their own. And Dragpipe certainly lived up to those fan's expectations, creating some of the most intense, insane live shows in recent memory.

"We definitely had some of our fans from Jersey follow us into New York," Diablo said. "That helped to get us going. I think a lot of the fans in New York picked up on that initial energy and then really got behind us. We gave them something to react to. I do get a bit crazy on stage—it's my release from all the craziness that surrounds me."

Dragpipe's frenetic stage show slowly began to gain the attention of both record labels and producers, all of whom saw something different and exciting in the group's highly original approach. But when Dave Sardy (whose previous credits include stellar work with the likes of Slayer, Marilyn Manson and Helmet) threw his production hat into the ring, Dragpipe's path to the top instantly became clear. With Sardy at the helm, the band soon entered the studio to record the powerful, strident, often off-center array of songs that now comprise **Music For the Last Day of Your Life**. And with that disc's first single, *Simple Minded*, becoming a somewhat surprising hit on both rock radio and MTV, it would appear that these Jersey boys are well on their way to shaking up, and blasting apart the staid conventions that make up so much of today's New Metal scene.

"We're as surprised as anyone that our music is getting played on the radio," Diablo said. "That's one of the last things we would have expected. When you play with as much conviction as we do, it seems like a lot of the more traditional outlets run for cover. We're kind of expected that to happen—but we're also kind of glad that it hasn't happened yet."

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SITES & SOUNDS

BY JODI SUMMERS

ON THE NET METAL ON THE NET METAL ON THE NET

As Sites and Sounds continues on it's Bands Across America tour...this month we bring you cool websites of bands from Illinois— Disturbed, Mudvayne and a touch Ministry...

To avoid all of the potential anxiety that would come from punching the word "disturbed" into an unwary search engine, we chose the description of Disturbed + **Believe**. First stop... http://www.epinions.com/content_76397710980, where we received a very critical view of Disturbed's most recent album, **Believe**.

Dede's review...

"WE THOUGHT WE WERE BUYING DISTURBED!
Change and growth is good, but re-invent yourself...
You might as well change your name.
3 stars for making me Disturbed.
It isn't horrible, but it isn't Disturbed! "

Then there were strings of fan opinions including *Shai this*, who offered "Hey, thanx Gawd, I loved their first CD but was wondering what the heck was going on with this one...you've pointed it out nicely :)"

Ironically, over on Rollingstone.com in an article titled Disturbed *Believe in Aggression* frontman Dave Drainman noted, "We're just going according to the old adage, if it ain't broke, don't fix it..."

What's your opinion on **Believe**?

Hell of alot of good fansite links off of Disturbed's official site, www.disturbed1.com. We went to Disturbed's Number One Fansite located at www.disturbedfansite.com. Raucous fan pics section featuring lots of people who got down with the sickness reveling with various members of Disturbed. Also, cool roving ghoulie icons...

B. Jinx really liked Tree's Disturbed Page, found over at disturbed3.cjb.net/. Jinx revealed, "I thought that your site was great! Keep up the good work! Disturbed for life, and Disturbed is life."

We stopped in at www.geocities.com/everyoneisdisturbed/, and looked for a category that could be beyond the norm. Clicked on the pics and found several screen captures from videos the webmaster "found on the net."

At The Unofficial Disturbed site at www.angelfire.com/rock/disturbed/, we got a lot of instruction. "...Vote for me in the Disturbed Top 10 by clicking on the button...sign the guestbook...vote in the poll...tell me what I can do to make this site better...If you like Disturbed, you might also like Slipknot, Mudvayne, Finger Eleven, Flybanger, Strait Up, Linkin Park, Spineshank, Cold, or Union Underground..."

Felt like my parents were giving me instructions for the evening... It was truly time to head on out and see what Mudvayne was up to...

One thing that makes Mudvayne really cool is the fact that these "alien invaders" from Peoria have had international impact. A very fun site was Mudvayne Italia— www.mudvayne.too.it/— which can be had in either in Italian or English.

The face paints section is definitely worth checking out... the evolution of Mudvayne's make-up style, from pre-greasepaint to their most recent Italian performance. Also enjoyable are the links for tattoos and famous phrases, which is full of enlightening tidbits such as...

"Our ultimate goal is to make people feel like they're at a movie when they come to see us."

- Gurr

It grew frustrating when we came across several sites that had been shut down. So, we went to one of our personal favorites, themudpeople.com: your Mudvayne resource at www.themudpeople.com. They were caught up in the release of **The End of All Things to Come**— track analysis, reviews...tour dates...nifty.

There were reasonably outdated things about Mudvayne in German and English at www.mudvayne.de — Nailed inside your Head. Sections included the simple— tabs, lyrics, pics— and the Teutonic— music ist für alle deutschen Fans die "mehr" wollen:



Mudvayne: Nuthin' but net!

www.zapnow.net/mudvayne/ was asking for reviews...but we couldn't find where they were posted.

Ministry has a dedicated following. www.ministry.nu/index2.php3 proudly proclaimed Welcome to MINISTRY.nu ! This web site is an unofficial web site devoted to industrial rockers Ministry and all their fans. This web site is updated at least one time every month, so visit often.

An excellent Ministry site which showcased the variety of side projects... 1,000 Homo DJs - Acid Horse - Buck Satan - Lord - Lead into Gold- Pailhead P.T.P. - Revolting Cocks - W.E.L.T.

Did you know W.E.L.T. (When Everyone Learns the Truth) was formed in late 1989? Al Jourgensen and Nivek Ogre recorded one demo under this name witch later became Ministry's The Fall.

The Unofficial Ministry Worship Page at www.nauticom.net/www/rambo/ministry.html had guitar tabs, album lyrics and links to KoRn, Sepultura and a Kicking Bands

For all of those that have been offering your input, thanks. For all those who want to suggest a state and name well-known hard rock bands that are from there...we'll put your name in **Hit Parader**: Email us at cgoddess@fansrule.com.

HIT PARADER 15

Project 86: "We wrote this record to be like 13 complete 'episodes.'"

Pick **HIT**

BY PATRICK ZANETTI



PROJECT 86

"This record has several levels of narrative as a concept piece."

Ambition. It's one of those words that one hears bandied about with regularity in rock and roll circles. Usually, however, a band's most ambitious efforts are cast in the direction of fame and fortune... not in the direction of pushing artistic boundaries. Well, on their latest effort, **Truthless Heroes**, the band known as Project 86 has shown plenty of ambition, and it's that kind of endeavor designed expressly to expand the often restrictive bounds of the New Metal realm. For vocalist Andrew Schwab, pianist/guitarist Randy Torres, drummer Alex Albert and bassist Steven Dail, their latest effort represents a quantum leap forward from their major label debut, 2000's **Drawing Black Lines**, and it also clearly stands as one of the year's most ambitious hard rock undertakings.

"This record has several levels of narrative as a concept piece," Schwab said. "The main premise is the story of a character desperately searching for identity. It follows his many travels through the modern pop landscape, from childhood to death and beyond. I would call it a modern satire, a tragedy. Our hero's travels take him through many of life's lessons about our social norms, our religious systems, and most

importantly, our TV screens. We wrote this record to be a complete episode; it has 13 easily digestible segments or scenes (you can call them songs if you want to), so we won't lose your attention until the story ends. After all, we know your time is very limited and we wouldn't want to take you away from your other favorite programs, would we?"

So, what it appears that we have in **Truthless Heroes** is a well-constructed "concept" album designed to both analyze and satirize contemporary American culture. Clearly, this is *not* your traditional hard rock fare. But on such songs as *Your Heroes Are Dead* and *Little Green Men*, Project 86 manage to approach their expansive subject with the finely-honed societal perspective. This isn't some scatter-shot, scatter-brained harangue against anything and everything. Rather, what Schwab and his boys have created is a blatant, occasionally brilliant musical tome that serves to hold up a haunted-house mirror to our own cultural identity. We may not always like what we see, but we're sure to instantly recognize all the sign posts. And the band has apparently gone to great lengths to draw inspiration from far-and-wide to make their latest opus ring true the sun.

"There are only twelve notes a man can play. We can't claim anything beyond creating something that is a culmination of the music, writers, poets, painters, and other artists who have

inspired us. This album has a bit more classic rock influences than our previous efforts: Sabbath, The Who, and early Zeppelin have crept their way in. We have even added a few of the more positive remnants of the 80's here and there. Our music is honest, it is aggressive, and it is very close to our hearts. It is intelligent without sounding arrogant (hopefully...). And it is not pompous indie rock. We agonize over its purity...it is impossible for us to write about any subject that we have not personally experienced."

One must wonder, however, how a New Metal scene so enamored with cookie-cutter sameness will react to an album as strikingly different as **Truthless Heroes**. While Project 86 has already toured the world with the likes of Linkin Park and P.O.D., the manner in which they approach their craft serves to clearly separate them from the rest of today's rock and roll crowd. Schwab understands his band's unusual "plight" and seems to welcome the challenges that lie directly ahead of him.

"As the music industry becomes more and more monopolized, the 'product' that is music becomes more and more mechanized," he said. "The music listeners, the living, breathing individuals who buy music are reduced to mindless consumers under the growing model of the music industry. This whole thing is so important to us because we have a real relationship with our fans. And like any relationship between people, there is struggle, growth, challenge, emotion, and imperfection. So, we don't always give the people who buy our music some product that is geared for mass production. We challenge our listeners, rather than just spoon-feeding them."

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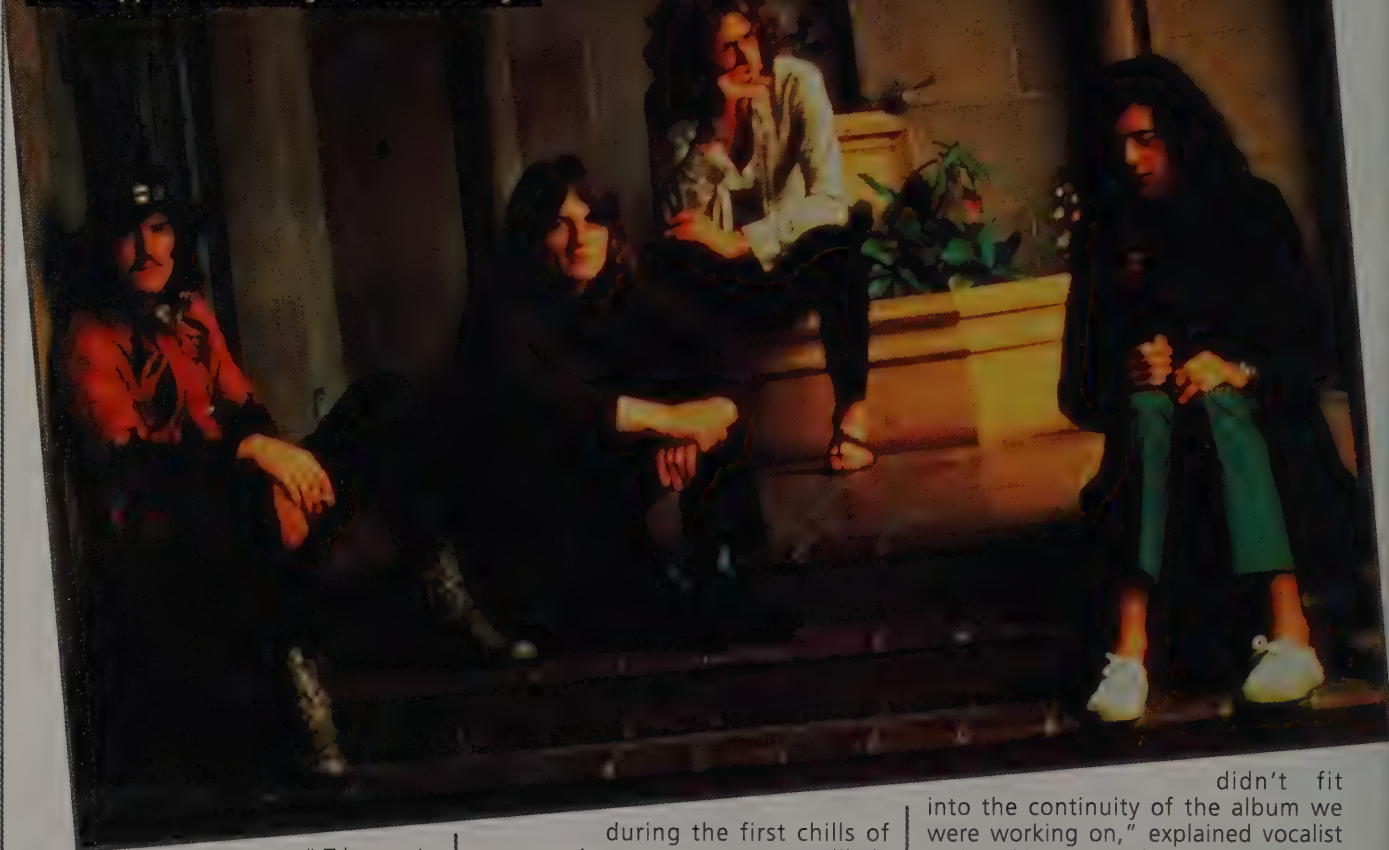
ZEP RETURN?: Rumors continue to swirl around the rock world that the immortal Led Zeppelin will soon reform... more than two decades after they played their last show together. Supposedly joining guitarist Jimmy Page, vocalist Robert Plant and bassist John Paul Jones on this "reunion" tour will be drummer Jason Bonham—son of the legendary John "Bonzo" Bonham whose tragic death first tore the band asunder.

on the disc by spring. "This is such an important time in our career," he said. "We're just making sure that we do everything the right way and that when we do make the next album it's the record that's going to really give our music the kind of focus that it needs."

TYPE O UPDATE: While they always seem to prefer to release their new discs

recent release, **Steal This Album?** This collection of old, but never-before-released tracks features material drawn from throughout this award-winning group's eight year history. Some of the songs date back as far as 1995, while others were "out-takes" from the group's historic **Toxicity** sessions. "A lot of these songs just

Led Zeppelin: Will they... or won't they?



"There's been talk among them," an inside source revealed. "It started out as a meeting concerning business matters, but it soon turned to talk about getting together again—before they get too old to enjoy it."

BREED APART: It now seems like Crossbreed won't have their new album out until the summer. According to frontman James Reitz, the group is currently undergoing some management changes, and will begin *serious* work

during the first chills of autumn, it now appears more likely that the appearance of Type O Negative's next album will coincide with the first blush of spring. "Our music is one of those things that's very organic—kind of like going to the bathroom," said vocalist/bassist Peter Steel. "You can't rush those things. You're better off just waiting for them to happen. That's when you get the best results."

STEAL SYSTEM: So what's the *real* story behind System of a Down's

didn't fit into the continuity of the album we were working on," explained vocalist Serj Tankian. "But they're every bit as good as anything we've ever released."

NOT IN VAYNE: With the release of their latest album, **The End of All Things to Come**, there's no question that the members of Mudvayne have taken a major step in their creative evolution. The re-named Chug, Spug, Gugg and Ru-D have taken their sci-fi, Shock Rock approach to the apparent limit, but these guys insist we've only witnessed the beginning of their mind-expanding metallic onslaught.

"Everything we've done so far, from the music, to the names to the look has been part of a master plan we came up with four years ago," Spug said. "But that plan still has a long, long way to go."

KNOT NOT: So how is Slipknot doing these days? With their nine members all back from their various side-projects and vacations, this Iowa-based mutant metal army seems to be gearing up for a full-frontal assault on our senses. "We've stored up so much energy it's almost scary," said vocalist Corey Taylor. "Everything else we did was in one way or another getting us prepared for this moment—the time we'd all get back together and begin unleashing the musical aggression that is still at the very core of Slipknot."

SAB BLAB: You knew it had to happen. With vocalist Ozzy Osbourne taking a temporary break from his musical activities (in order to spend more time with his wife/manager Sharon as she continues to battle against cancer) and the recent Black Sabbath "best of" collection, **Symptom of the Universe**, a huge hit, could talk of yet another Sab reunion be far behind? Rumors have it, however, that unless the band can agree to at least attempt to record a new album, there will NOT be another go-round of touring... at least for the time being. "Anything is possible," said a close-to-the-scene source. "But Ozzy has continually said that he'd rather not record with Sabbath again. But it could happen—eventually."

METALLINEWS: Believe it or not, it appears as if Metallica have *finally* begun wrapping up work on their now-long-overdue new album. At first it was thought that the group's "write 'em together, record 'em together" attitude we make for quicker work with this disc. But in true Metallica tradition, once the group got beyond the first steps in their latest round of studio work, things reverted to their customary snail's pace. "We've always worked at our own speed," said drummer Lars Ulrich. "We're looking to create something great, not put out an album a year."

DISTURBED TALK: Touring the nation as "special guests" to Korn has apparently only whetted Disturbed's desire to headline their own road trek. "We now have two album's worth of material, and brains-full of ideas of our stage show," said vocalist David Draiman. "Korn was great to us, but now it's time for us to take it all to the next level. We're gonna kick off our own tour and when we hit the stage, I promise jaws are going to drop in

(continued on page 21)

BREAKING NEWS

BY LOU O'NEILL, JR.

ON DEADLINE: IF YOU'RE like us and were totally freaked out by the original movie **The Matrix**—well batten down the hatches 'cause **The Matrix Reloaded** is on its way. Of course, the soundtrack to the 1999 original included Marilyn Manson, Rage, Deftones, Rob Zombie, Monster Magnet and Prodigy.

Well, on May 6th **The Matrix Reloaded** returns and it, too, is featuring blockbuster talent. Linkin Park has signed on as well as System of A Down, Disturbed, Deftones, Prodigy and former Rage Against The Machine lead yapper, Zack de la Rocha. All of the above have been asked to watch super-secret clips of the film for "artistic and musical inspiration."

One has to figure **The Matrix Reloaded** will be one of the biggest hits of 2003. Snoops whisper to us that the stuff Linkin Park and Disturbed are coming up with is nothing short of "amazing."

Prediction: This one is gonna be nothing less than a box office bombshell!!!

SECRET STUFF: An ex-lover who's on-the-warpath is ready to write a tell-all tome detailing their "unique" sex life. Trouble is... the guy's a world famous superstar, happily married with children and would much prefer if details of the same never saw the light of day. No glory in this story!!!

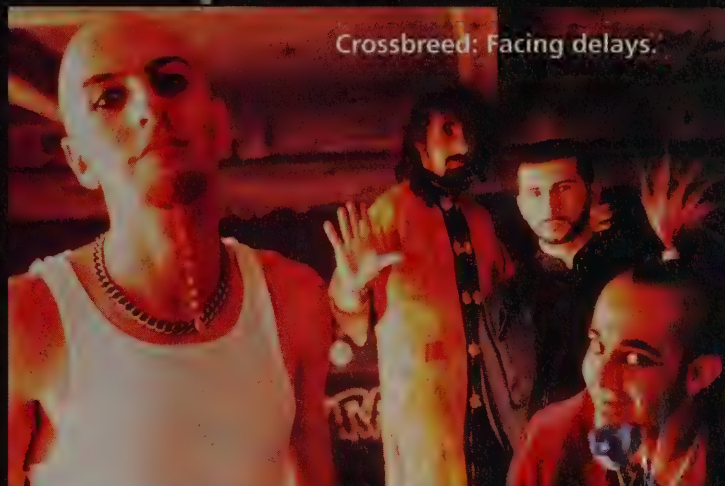
QUICKIE QUIZ: Last month, we asked you what exactly is America's "paper" money made from. Yeah, and we also told you it was not paper. Correct answer: U.S. currency is comprised of 75% cotton and 25% pure linen. Paper cash also has a colored synthetic fiber woven throughout! Okay, we know that wasn't so easy, but, this month tell us what's the most popular stamp the U.S. Post Office has ever issued? Not so EZ!

ON DEADLINE: We told you we'd be following this and we have. The great Dave Williams died from cardiomyopathy. It's a heart problem that can go undetected your entire life and then kill you suddenly. Remember last year when St. Louis Cardinal pitcher Daryl Kile started one day and was dead the next?... well same thing with Dave. It's a problem with the heart muscle and it's ability to pump. It was just Dave's time to go, we suppose, but what a great guy he was! P.S.: Absolutely no drugs or alcohol was found in Dave's body. It was just his heart. A great guy, talent and human being taken away from us

way far too young. Dave was 30.

NO NAMES PLEEZE: A famous Rock Rapper's bus got pulled over down Florida way and although this character is famous for his over-the-top boozing... plenty of weed and cocaine were discovered in the vehicle. Coppers slapped handcuffs on fast.

ROCK WIRE REPORT: We couldn't let this one slip past us. He's an old friend, maniac and great guitar player. Happy Birthday to the

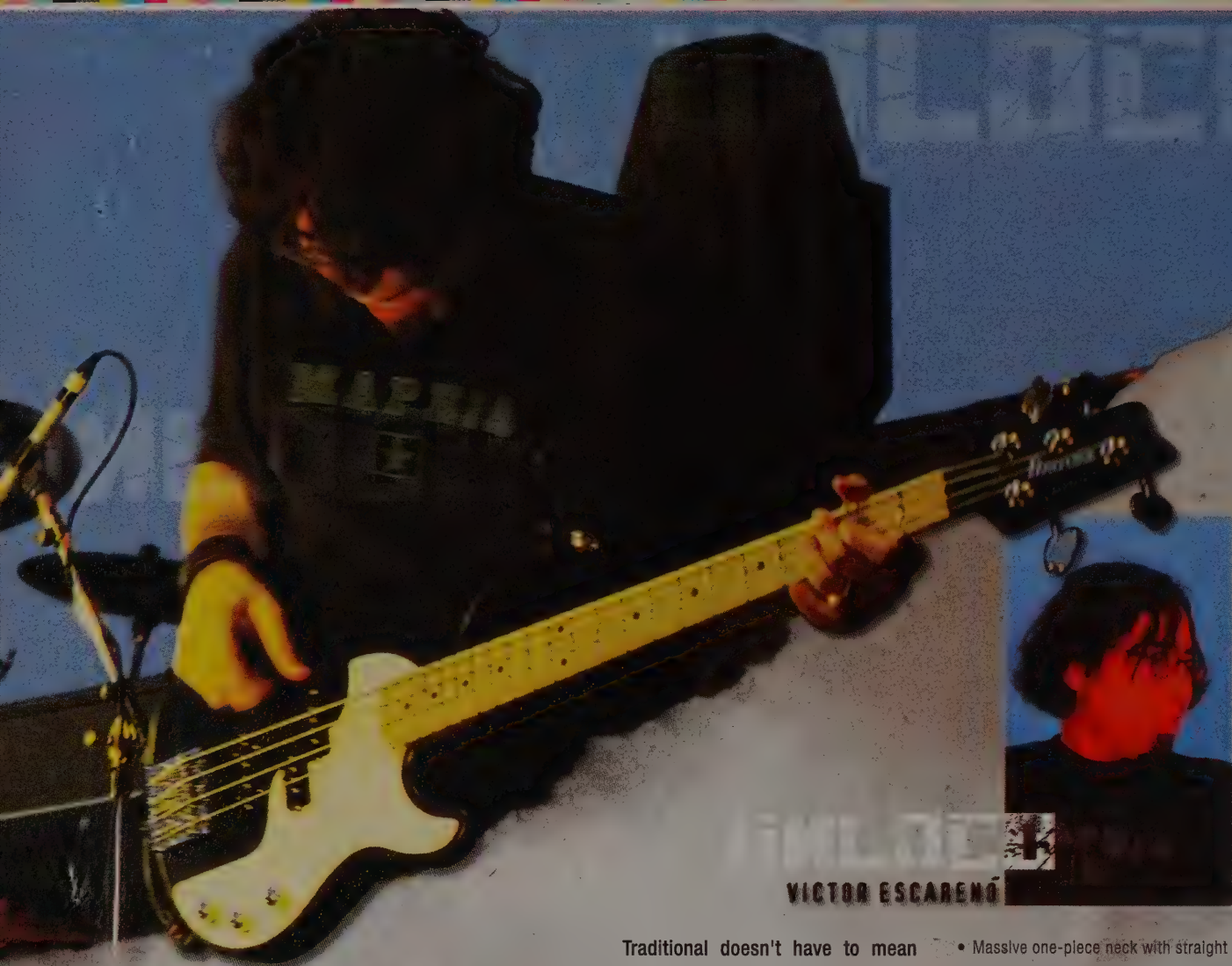


Crossbreed: Facing delays.

genius named Angus Young. The King of the Gibson red SG turns 44 on the last day of March... The things that are in Kurt Cobain's final musings are nothing short of sensational! They are out now in a book entitled *Journals*. When Kurt reveals his private struggles with stardom, success, anger and, naturally, drug addiction, you feel you can't put it down. The Riverhead Book Company paid Miss Courtney Love a cool four million bucks for the rights... Flea and the Chili Peppers start their U.S. tour any day now... Guess who the most powerful man in the music business is? It's a credit to say Paul Hewson—better known to the world as Bono of U2. Interesting, Kurt Cobain, Paul McCartney and Yoko Ono were also on the list. Can even Kurt be that powerful if he's dead and gone? Crazy world, ain't it?

An English rock star's girlfriend went whack-a-ding-hoy when she found out that His Suaveness had been cheating on her with her kid sister. Talk about being out in the middle of the ocean in only a ferry... P. Diddy send Ozzy Osbourne's little girl, Kelly, a \$10,000 diamond encrusted bracelet to say he was sorry. Seems the day before, Kelly was accidentally shoved by one of P. Diddy's bodyguards. Hey... Shove us anytime for 10 grand. We can live with that!

SEE YOU NEXT MONTH: Until then, remember: There is no wrong reason to be happy in life!



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(continued from page 19)

amazement."

SMACKIN' GOOD: With the immediate success of their new disc, **Releasing The Demons**, the members of Godsmack have reached a new level of artistic and commercial success. While their new disc may never reach the triple-platinum sales success enjoyed by the band's self-titled debut disc, their third album has already received more critical kudos than any previous Smack work. "It's great that people are beginning to really respect our work," said vocalist Sully Erna. "But we'll never be a critic's band. We know that."

WANNA NIRVANA: So how did the recent **Nirvana** album emerge after years of petty bickering between band survivors Dave Grohl and Krist Novoselic and Kurt Cobain's widow, Courtney Love? Apparently it was all about money. We're not here to say who was right, and who was wrong, but it strikes us as more-than-a-little



strange that less than three months after their "agreement" was reached,

the disc emerged, filled with past hits, hidden studio "treasures" and rarities. "The guys have wanted to do this album for a while," a label source said. "But there were some shall we say 'problems.' One in particular. Once that was taken care of, things moved really fast."

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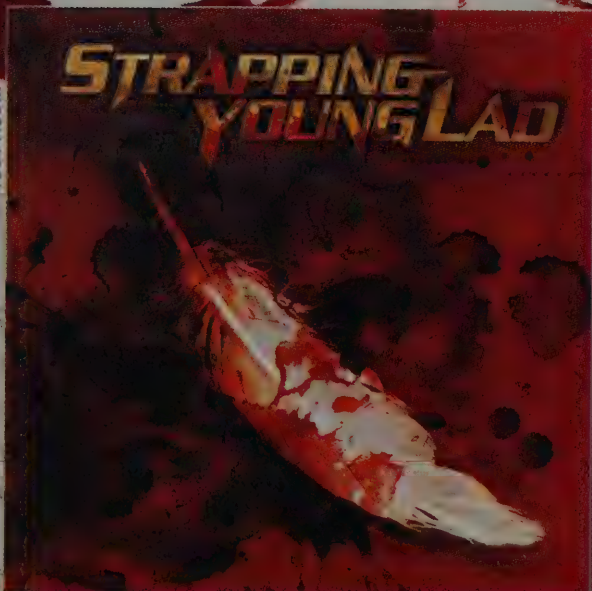
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"I needed to shift my focus away from

Despite what virtually all of us might think, it's not always easy being a rock and roll star. There's the pressure. There's the responsibility. There's the day-to-day grind of dealing with an ever-watchful media. And there's the incredible wear-and-tear that constant touring can put on your body. No matter what amount of money is lining your over-stuffed pocket, and no matter what degree of adulation you find yourself enjoying, handling stardom can become a bit of a problem.

Corey Taylor knows exactly what we mean. The once-and-future vocalist for Slipknot freely admits that if he had been forced to go into the recording studio with the band back in the middle of 2002, he doesn't know what he would have done. Quite simply, at that moment the Knot's highly energetic vocalist wasn't up to the task of pouring all of his aggressive tendencies into music with the rest of Iowa's favorite Nine Man Mutant Metal Army. So what did Taylor do? He along with Knot-mate guitarist James Root, got together with guitarist Josh Rand, bassist Shawn Economaki and drummer Joel Ekman and re-formed Stone Sour, the group which Taylor and friends had been members of prior to the smash success of Slipknot.

In tone and sound, Stone Sour's more up-beat, melodic metal direction served to invigorate Taylor's somewhat overwrought rock and roll soul. After recording and touring non-stop with Slipknot over the preceding four years, he knew he needed a change, and joining back together with his long-time buds, and creating a sound and image that was a strident contradiction to the Knot's vaunted shock-rock attack proved to be the perfect elixir to cure all the ills that ailed the vocalist's strained nervous system.

"I'll be honest with you," Taylor said. "I know I couldn't have given Slipknot what it needed if I had been asked to go into the studio a few months ago. I was burnt. I had nothing left to give. I had poured everything I had into the last tour, and I needed a break. I have nothing against the guys or the band—in fact I know that when the time comes, I'll look forward to putting my mask back on. But right now Stone Sour is the most important thing in my life. In some ways, this band saved my life."

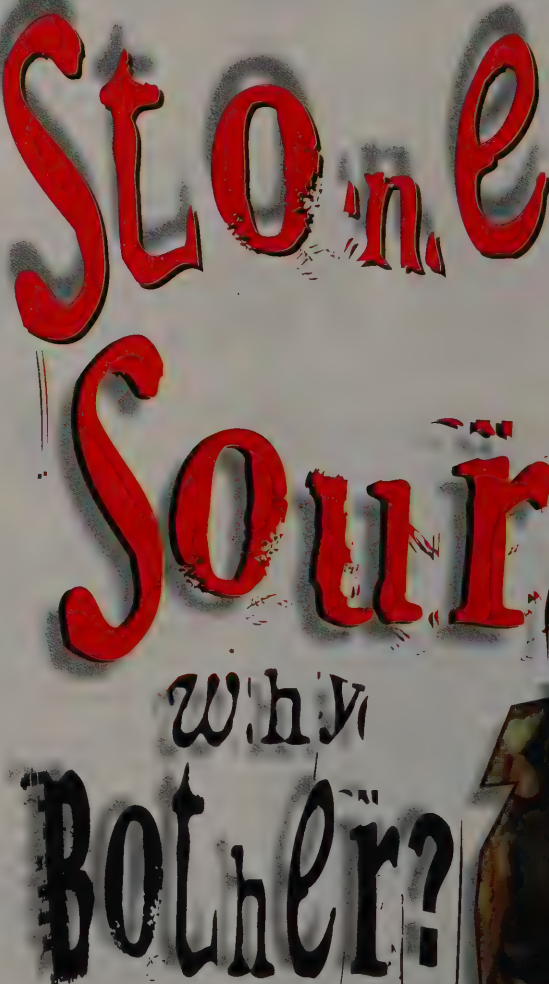
Dramatic words. But those who understand the effort that Taylor—as well as each of his Slipknot partners—put into making their band a true international phenomenon, realize the validity of his words. Slipknot needed a break. They needed a break from one another... from the intense music they made... from the management hassles that had recently threatened to tear the group asunder... and from the day-in, day-out rigors of

being in one of the most overwhelming bands in recent metal history. As drummer Joey Jordison went off to explore a different side of his artistic persona with his band the Murderdolls, Taylor and Root decided to pick up where they had left off with Stone Sour nearly seven years before. And as soon as they got back together with their friends and former bandmates, they were certainly glad they did.

"Stone Sour has been a part of me ever since we first got together back in 1992," Taylor said. "I've thought about the band a lot—and I've thought about the music we made, and the music we could have made. It still excited me, even after all the success of Slipknot. So when Josh came up to me two years ago and played me some of the songs he had been working on, that excitement reached a new level. As soon as I heard them, I knew I wanted to bring back Stone Sour. In the beginning, this was the first band that I ever really seriously cared about. It was a lot of fun making music with these guys when we first started, and it's still fun today. It is different from Slipknot—but that was the whole point."

Without his Knot trademark mask and coveralls to "hide" behind, Taylor now stands "naked" before the world, letting his music—rather than his image—do his primary talking. To say the least, he finds this change to be highly refreshing. While he quickly goes out of his way to explain how he'll "look forward" to once again donning his facial covering for Slipknot sometime in 2003, for the time being he's totally enjoying the experience of letting it all hang out—figuratively and literally—with the Stone Sour brigade.

"I don't miss wearing the mask at all," he said. "It's great to have people be able to see my expressions on stage and to react differently to what the audience does. That mask is



Stone
Sour
with
Botcher?

BY TERRY ABBOTT

Slipknot... this band was that shift."

such an integral part of Slipknot, and it always will be. But there is a different side to my musical personality, and this is it. Anyway, those masks can get kind of hot and bothersome at times. But when the time comes to put mine back on, you'd better believe I'll be ready."

Obviously, one question that must be asked is how Taylor will react if Stone Sour manages to defy the odds and become as big as Slipknot. With such radio-friendly songs as *Bother* already drawing a great deal of attention the band's way, it's not without reason to think that the success of Stone Sour (or the Murderdolls, for that matter) could throw an unexpected crimp into Slipknot's plans to reunite and begin writing for their all-important third album early in '03. And while he admits that he would love to see Stone Sour become a multi-platinum smash, Taylor does his best to deflect any talk that he may soon be facing a monumental musical conflict of interest.

"It's a 'problem' I'd like to have," Taylor said. "I'm going to do everything in my power to make sure that Stone Sour becomes as big as possible. We'll take everything from

there. If demand on our time becomes too great, that's when I'll start to worry about things. At the moment the course is clear: we all hope the album does well, and that we tour behind it. But we all already know just about when we're going to begin work on the next Slipknot album. It's not written in stone, but it's what we expect to do. It would be great if the demand for Stone Sour, was great enough to make going back to Slipknot difficult at that time. But we all know what we have to do. By early 2003 we'll all be together, working on Slipknot's third album."

PHOTO: ANNAMARIE DISANTO



GODSMACK

DEMON SEED

BY WILLIAM BARKER

Godsmack know they've been lucky. Godsmack know they are good. When you combine elements such as luck and talent into a single symbiotic musical relationship, what you can end up with— if you're extremely fortunate— is one kick-ass rock and roll band, a group that in sound, style and spirit closely resembles the unit formed by vocalist Sully Erna, guitarist Tony Rombolo, bassist Robbie Merrill and new drummer Shannon Larkin (who replaced Tommy Stewart early in 2002). Throughout their half-decade-long reign as one of the New Metal scene's most volatile and at time vitriolic units, this Boston-based band has emerged as a pre-eminent practitioner of modern hard rock philosophies. That was apparent on the group's multi-platinum, self-titled debut disc, it was obvious on their almost-as-successful follow-up, **Awake**, and it has now again been brought into play with the release of the group's latest disc, **Releasing The Demons**. Indeed, Erna knows that it is Godsmack's unique combination of right-time, right-place reactants that have helped shoot his band to their position of prominence.

"Look, I'd sound very foolish to sit here and say that we've accomplished whatever we have just on the strength of our talent and good looks," the singer said with a smile. "Everyone needs a lot of things to happen before they can enjoy any kind of success. But we have worked very hard for this. We've kept our focus and our perspectives. I've seen bands get caught up in all the fame and glory after their first taste of success. We didn't let that happen. We've stayed in touch with our roots. We still know who we are as people, and that's what the fans still hear in the music."

Yet, for all the good things that are going on in the world of Godsmack, the surprising departure of Stewart (who is currently touring with Gary Cherone's new band, Tribe of Judah) has caused some long-time fans to raise an eyebrow of alarm. For a band that has always preached "team unity" and rallied around the familial atmosphere that their music creates, the loss of a foundational member may well be significant reason for concern. But according to some well-placed sources, the group's parting with Stewart will do nothing to deter Godsmack from making 2003 the biggest year of their already-laudable career.

"It was one of those things that just hap-

pened," our source said. "I can't say that it was one particular thing that caused it. A decision was reached, and Tommy was gone. There really isn't much more to it than that. I don't think there are any hard feelings involved, and I'm sure the band will keep rockin' harder than ever."

The restructuring of their lineup, combined with the release of their hotly-anticipated third album culminates what has been an incredible six-year-long rocket ride to the top for this heavy-handed quartet. To say the least, success has not come easily and particularly quickly for Godsmack. In fact, it was all the way back in 1996 that the first version of the group's debut CD was recorded for the ridiculously low sum of \$2,500 (on money borrowed from a friend), and sold in only one Boston-area store. Through a stroke of good fortune, one of those bargain-basement efforts ended up in the hands of the program director for local rock radio station WAAF, who began high-

**"We've been lucky—
but we've also
been good."**

lighting songs from the disc— especially *Keep Away*— during his late-night dj stint.

Reaction to that tune was immediate, and it was strong. Soon Godsmack's local shows (a strong attraction even before their sudden increase in public awareness) began to become sold-out, must-see events— thanks in no-small-part to fans who had picked up on the band through their unexpected radio exposure. It just-so-happened that one of the people drawn to the group's live shows was Paul Geary, the former drummer for the Boston-based group Extreme who also happened to be a long-time friend of Erna's. Upon seeing the group's dynamic on-stage presentation, and realizing the depth and power of their song catalog, Geary stepped in with an offer to manage the band. Under his guidance, and the appearance of the band's debut single, *Whatever* on WAAF, Godsmack's self-produced disc continued to

sell... and sell... and sell.

"When that album started to sell it really gave us confidence," Erna said. "For us it was a really big deal to sell a thousand copies. That meant as much to us as anything before or since. I know that sounds kind of strange, but that initial success really gave us the confidence to keep going."

The buzz that started to surround Godsmack and their music began to filter out of the Boston area and reach the ears of major label A&R men. Soon a full-scale label bidding war was on to get this local phenomenon to ink a recording contract. By July, 1997, the band signed their record deal and agreed to have a major label handle the distribution of **Godsmack**. While some within the music industry believed that the dark, highly-charged structure of the band's lyrics, as well as their propulsively heavy sound, would serve to limit the group's eventual commercial impact, others believed differently. In such songs as *Timebomb*, *Immune* and *Voodoo* they heard a band that had it all together— a group that could produce hits like *Whatever* as well as strong, album-oriented tracks.

"There are a lot of emotional highs and lows in my songs, but they're all genuine emotions," Erna said. "I seem to do my best writing when I'm down. For me writing is a release of energy."

The success of **Godsmack** only seemed to whet the appetite of the rock world for this band's brand of hard-driving music. Yet, when their sophomore effort, **Awake**, was released in 2000, it failed to generate the kind of frenzied fan response generated by its multi-platinum predecessor. Perhaps it was the fact that the disc didn't yield a radio-friendly hit single, or maybe it was the here-today, gone-tomorrow mentality of the 21st Century rock world, but the inability of the group's second disc to reach million-selling status made Erna begin to re-think some of his basic rock and roll philosophies. But, when the band's song, *I Stand Alone*, from the **Scorpion King** soundtrack became a radio fave in the summer of 2002, it was clear that Godsmack had gotten their musical "mojo" back. And now with **Releasing The Demons** prepared to return the band to the peak of industry acclaim, it appears as if Erna and his boys are stronger and more confident than ever before.


"We're feeling very good about things," the frontman said. "We can't wait to get on the road and share our new music with everyone."

PHOTO: EDDIE MALLUK



**SULLY
ERNA**

HIT PARADER



Clockwise: "There's no fooling around in Vegas."

CLOCKWISE

TICK...TICK...TICK..

BY ROE ANDREWS

Picture this. You're a young band struggling to gain your initial foothold in the rock and roll wasteland. You've grown up the hard way, the subject of scorn and anger, listening to every rock and roll album—from punk to metal—that you can lay your grubby little hands on. Then the call comes in, inviting your band to serve as the opening act for Sammy Hagar and David Lee Roth during their quasi-historic "Sans Halen" tour. Then, as soon as that tour ends, no less a metal icon than Alice Cooper states that he wants you to be his opening act. Pretty damn cool, huh?

That, in a tight, convenient nutshell, pretty much sums up the recent history of Clockwise. But there's much more to this Las Vegas-bred rock and roll attraction than just serving as show-openers for legendary—some might even dare to say "over the hill"—rock luminaries. Indeed, with their recent performance at ESPN's *X Games VIII*, and the release of their debut album, **Healthy Manipulation**, vocalist Austin Leduc, guitarist Justin Pasquale, guitarist Scott Beare, bassist Alfonso Bernal and drummer Dave McMahan have shown that they're as contemporary and "with it" as any cutting-edge member of New Metal society. While their songs may be surprisingly listenable and even catchy at times, there's no denying either the power or the angst the propels so many of this unit's tunes along.

"Most of the songs on the album are me complaining about one thing or another," Leduc said. "The lyrics can be pretty critical of things, but that's just because the negative somehow makes for better conversation. It also makes the songs seem much more real. But when you scratch beneath the surface, a lot of our songs revolve around very positive elements. I like to think it's that contrast that makes what we do kind of interesting."

Clockwise have been developing their "kind of interesting" approach to rock and roll since they first got together in Sin City back in 1998. While many of us may picture the band's Vegas home as a hot-spot for cabaret crooners and lounge lizards, Leduc wants us to know that there's a healthy "underground" rock movement thriving right on the outskirts of Casino Row. In fact, it is the variety of activities at the fingertips of all those who visit Vegas that makes bands that play there (and live there) work just a little bit harder.

"There's no fooling around in Vegas," Leduc said. "If you don't play at Volume 10 and if you're not just raging, people won't pay attention. There's way too much else to do in town. So if you're not larger-than-life, louder-than-hell and power-packed, you're not gonna draw a crowd."

Clockwise have apparently *never* had trouble attracting attention. From the razor-thin Leduc's frantic on-stage gyrations, to the band's powerful melodic metal sound, this quintet has always garnered both stares and knowing grins wherever they've performed. Now with songs like *Lay Her Down*, *Leverage* and *Southern Drawl* drawing a truck-load of attention the band's way, it seems that both this unit's unusual history and their affinity for attracting big-name recognition will serve to quickly elevate them to a prominent place in the rock and roll world.

"We grew up as a bunch of rejects," Leduc said. "Nobody wanted us in their bands or to have us as their friends. We were the guys that everyone beat up after school. That formed a bond between us that nothing can break. That's why going on stage in front of rock legends doesn't bother us. We've faced more intimidating stuff than that every day of our lives."

"Most of our songs are complaining about one thing or another."

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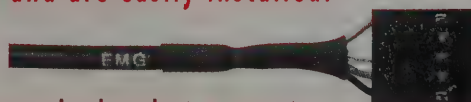


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THE HP INTERVIEW

BY TOM LINDGREN

MURDERDOLLS: TURNING THE CORNER

They say that lightning rarely strikes twice in the same place. But these days you'd have a hard time convincing Joey Jordison about the validity of such a claim. With the immediate, out-of-the-box success of the Murderdolls, Jordison has now played a vital role in helping two bands reach the apex of New Metal acclaim. And while the 'Dolls have yet to attain the level of fame and fortune enjoyed by Jordison's "other" band, Slipknot, this trash-'em, bash-'em glam metal unit seems well on their way to grabbing hold of rock and roll's proverbial gold ring. On their debut disc, **Beyond the Valley of the Murderdolls**, Jordison and his bandmates—vocalist Wednesday 13, guitarist Acey Slade, bassist Erik Griffin and drummer Ben Graves—have proven that they've got what it takes to deliver the kind of high-impact, action-packed sound that a fast-growing legion of today's fans crave to hear. With all this good stuff goin' on, we figured what could be better than having a heart-to-heart chat with Jordison and Wednesday about all the positive things happening within their musical lives.

Hit Parader: How satisfied have you been by the kind of reaction that your first album has generated?

Joey Jordison: It's been great. But one of the first things I learned with Slipknot is that you can't let any sort of commercial expectations get in the way of what you're doing. You've got to make the music you want to make and then let things just take their course. But since the music of the Murderdolls does have a very broad-based appeal, I would hope that a lot of people would get into it. This isn't just another one of those records with the kind of depressing lyrics that you hear out there. This music is the polar opposite of that—in fact it's the polar opposite of just about everything that I've heard played in the last decade.

HP: Do you include Slipknot in that assessment?

JJ: Absolutely! I'm not criticizing what we've done in that band in any way. But this band was designed to be different, and it is. If I wanted to make the kind of music we make in Slipknot, I just would have waited until we all went back into the studio. But I wanted to do something different. I play guitar here—not drums. There are no masks, and the music

JJ: It's rock and roll, that's the best way that I can describe it. Rock music has lost so much of its edge over the last ten years. What was once this great outlet for rebellion and fun has become this sad-mouthed excuse for bemoaning everything. Our goal was to get rock and roll back on the right

"This band was designed to be different."

path. I like to say that the world needs us right now—that this is the right time for the Murderdolls to make their mark.

13: We're taking all of our influences, everyone from Motley Crue and Twisted Sister to Alice Cooper and the Sex Pistols and just mixing them all together, shaking them up, and seeing what comes out. It's just a blast. There's an edge of craziness and danger to everything that spices it all up and makes it very exciting.

HP: Do you believe that it's time for so-called "hair metal" to make a comeback?

13: I've never trusted any musician that looked too normal. I want my rock and roll heroes to be larger-than-life. Maybe

today's kids don't know any better

"I'm one of those people who is a definite product of his environment."

is about as fun and exciting as it can be. I'm not saying it's better... only that it's different.

HP: The band has received some criticism because of your lyrics. Was that something you anticipated?

JJ: It wasn't something that surprised me because a lot of people take things on a very superficial basis. They don't want to delve one inch under the surface because they might end up revealing the truth. Anyone who's listened to our songs knows that on songs like *Graverobbing U.S.A.* and *Kill Miss America* we're just having fun. That's the main thing—this is great rock and roll music that is fun to play and fun to listen to. Don't try to analyze it much more than that.

Wednesday 13: I'm one of those people who is a definite product of his environment. I grew up in North Carolina, which is a conservative place

where there really isn't that much to do. So I was forced to listen to a lot of music and watch a lot of horror movies. That's the real inspiration for most of my lyrics. I loved movies like *Night of the Living Dead* and *Friday the 13th*, and some of the stuff we do plays off of that same kind of mentality. You just can't take it too seriously.

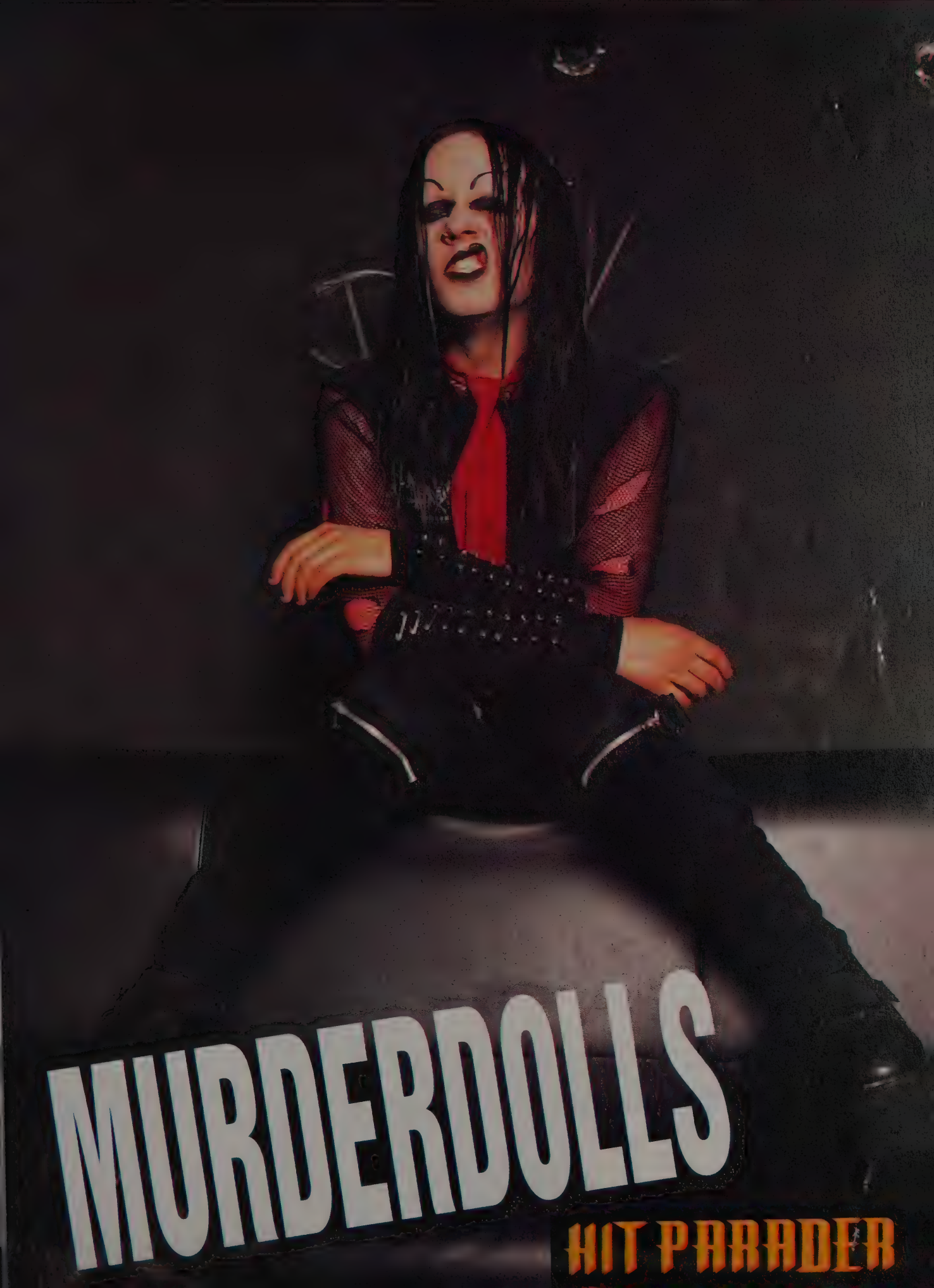
HP: Your sound is an amalgam of old and new. How would you describe the essence of what the Murderdolls are doing?

because that's all they've been exposed to, but we're here to show 'em that you can look cool and sound cool too. It's really sad that an entire generation of kids have grown up without seeing bands really lay it on the line on stage. I remember seeing the Plasmatics, and watching them destroy everything in their path. That was incredible... *that* was rock and roll!

JJ: We're trying to avoid being labeled in any way, but we know that's asking for the impossible. We'd like everyone to just enjoy what we're doing, but we know that a lot of people are gonna look at us, listen to the music and call us "glam", "trash metal", "hair metal", whatever. It's no big deal. We knew from the day we came up with all this, that the Murderdolls were going to shake things up. That's all

"I've never trusted any musician that looked too normal."

that matters. By now, we've heard it all, and it's all okay. We're presenting something that's very aggressive, that's got a definite attitude. We're not trying to reinvent the wheel here. We're just trying to make sure that the wheel runs as fast, as loud and as far as it possibly can. This is the kind of rock that I love—the kind of stuff I grew up listening to. The problem is that nobody is playing that kind of music these days. That's why I keep saying that the Murderdolls are needed now more than ever before.



MURDERDOLLS

HIT PARADE



SUNSET BLACK OUT OF THE DARKNESS

BY WINSTON CUMMINGS

Every once in a while a band comes along that proves virtually impossible to categorize. Sunset Black is just such a band. Oh sure, we could probably just take the easy way out and lump this Minneapolis-based unit in with the rest of the New Metal horde. But such an endeavor simply wouldn't be doing justice to vocalist/guitarist Brandon Sammons, guitarist Mike Evans, bassist TJ Matthews and drummer Jamie Gehly. You see, no matter how heavy they may sound... and they *do* sound heavy, no matter how aggressive they may appear... and they *do* appear aggressive, and no matter how volatile their stage show may seem... and it *does* seem volatile, Sunset Black are clearly a breed apart.

As shown throughout their debut album, **Common Ground**, this heavy-handed quartet seem virtually incapable of doing anything in a conventional manner. Part grunge angst merchants, part metallic beasts and part pop poets, the varied elements that comprise Sunset Black's sound manage to magically come together on songs like *Standing* and *The Wait*. While fans may initially be drawn to the group's approach through their guitar-driven style and gut-wrenching vocals, the real appeal of this group may lie in the depth of their lyrics—a fact that only becomes apparent after repeated exposures to their songs.

Sammons said. "That's a great compliment. To me, that's what a great song needs to

do—grab you by the throat and not let go. We're not about gimmicks or tricks in this band. We're about laying it all on the line at every performance we give and through every song we write."

While they've called the icy environs of the Twin Cities home for the last four years, Sunset Black actually formed a year earlier in their home port of Kansas City. Meeting while still in high school, the band attempted to make their mark on the laid-back

paying \$100 a month to live in somebody's walk-in closet. But during all that, we were doing what we could to get our music heard. We were playing three or four shows a week and hoping that the right people were hearing what we were up to."

Evidently the band's strategy worked. By early in 2001 they had become a beacon for A&R men from all the major labels who routinely flocked to the band's sold-out local showcases. As interest in Sunset Black continued to grow, the band rocked on, adding to their song catalog, in the process creating a sizable list of radio-ready hard rock hits-in-waiting. Finally, it was Andrew Goldman, the guitarist in Nonpoint, who brought the band

"People get swept up in the passion of our songs."

Midwestern rock scene. After failing to draw much interest from the "show me" folks in Missouri, on little more than a whim the quartet decided to pack their gear and head north to Minneapolis. There, they met a warmer reception, and within months they were the hottest local band in the Land of Lakes. Soon, they were sharing concert stages with major headliners like System of a Down, Linkin Park, Staind and Fear Factory—and more than holding their own.

"I was 17 when I dropped out of school to focus on music," Sammons said. "But when things didn't work out at home, the four of us packed up and moved to Minneapolis. It was the most growing up I'd ever done as a person. I had a lot of temp jobs and I did a lot of couch surfing. At one point I was actually

to his label's attention, and eventually helped get them signed. (He also produced their debut disc.) As shown throughout **Common Ground**, the results of all this time and effort sparkle with the kind of vitality and originality too rarely heard on today's New Metal scene. Rather than playing it safe and trying to fit in, Sunset Black have done their best to devise their own creative outlet. And by doing so, they may just have laid the groundwork for their own rapid ascent up the contemporary music mountain.

"We were lucky that Andrew knew us from touring, and he liked what we were doing," Sammons said. "He stepped in, put us in touch with the right people and then helped us take it from there. We hope everyone likes the way things have turned out."



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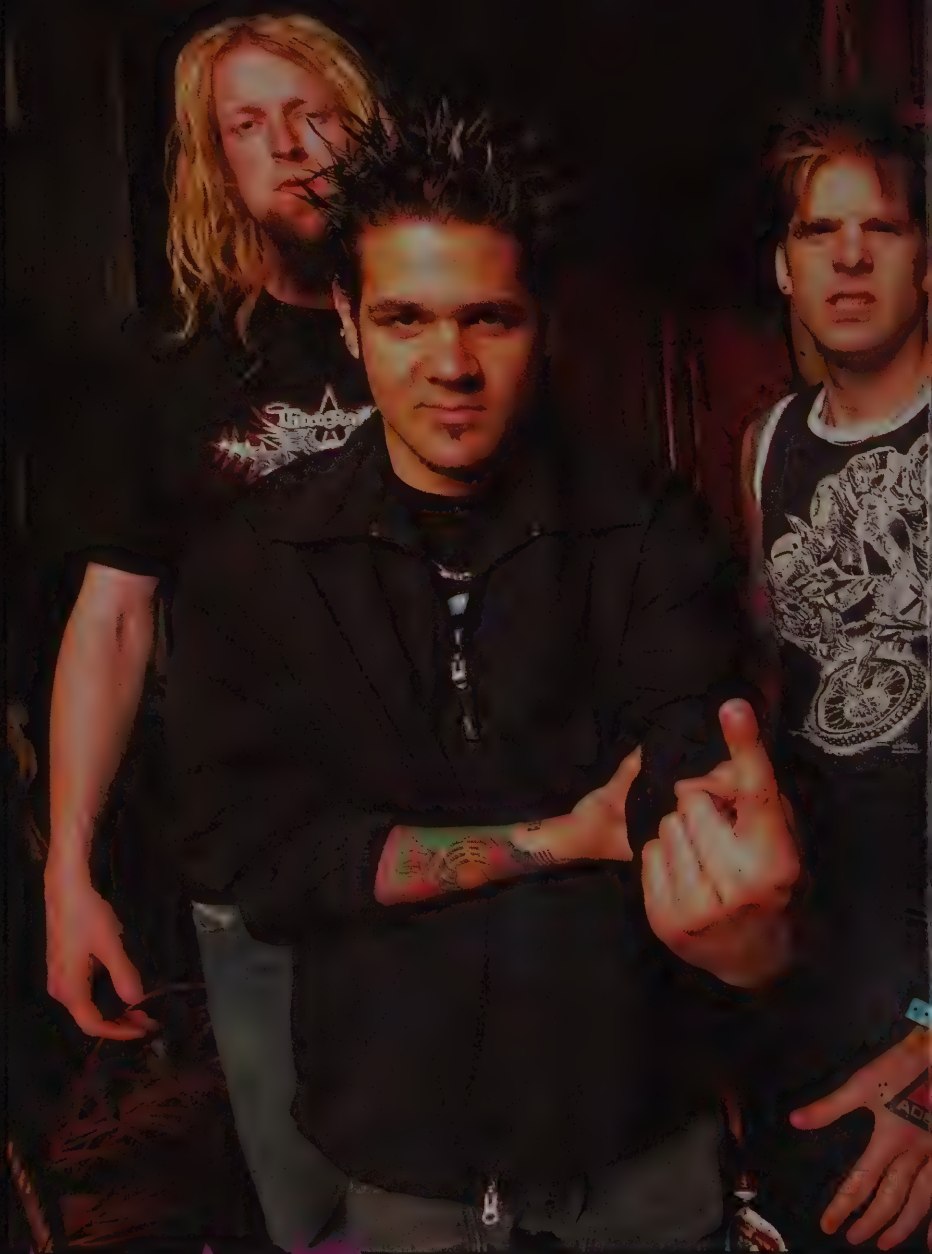
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From the moment they first burst on to the New Metal scene nearly two years ago, it was instantly obvious that Adema had something special to bring to the rock and roll masses. Their look, their music and the way they executed their musical business marked these guys as something decidedly different. Indeed, the entire approach that this Bakersfield, CA quintet has brought to their musical craft has served to separate them from the hard rocking horde—while instantly endearing them to millions of fan around the globe. For vocalist Mark Chavez II, guitarist Mike Ransom, guitarist Tim Fluckey, bassist Dave DeRoo and drummer Kris Kohls, the period since the release of the band's self-titled debut album—including their recent EP, **Insomniac's Dream**—has been a magical time of growth and discovery. Now as the Adema boys begin to prepare themselves for recording their next disc, the contemporary music scene waits with baited breath to see if they can do it all over again. Recently we had the chance to discuss the pressures inherent with newfound stardom with Fluckey.



ADEMA

HP: But now that you've tasted success, has it changed your life?

TF: Ummmm... not really. It's nice to know that we've had some success, and that the fans have responded to what we've done, but I don't think it's had any fundamental impact on who we are, or how we do things. We're the same people we've always been; we joke around and have fun the same way. We haven't gone crazy with fancy cars or big houses. Most of the money that's come our way has gone back into the band. We've seen some, but not

Hit Parader: Has success been everything you thought it was going to be?

Tim Fluckey: You know, to be totally honest with you, I don't know how much any of us seriously thought about being successful. We may have joked about it from time to time, but we never exactly sat around discussing how we were gonna spend any money we were gonna make. Hey, when you come from

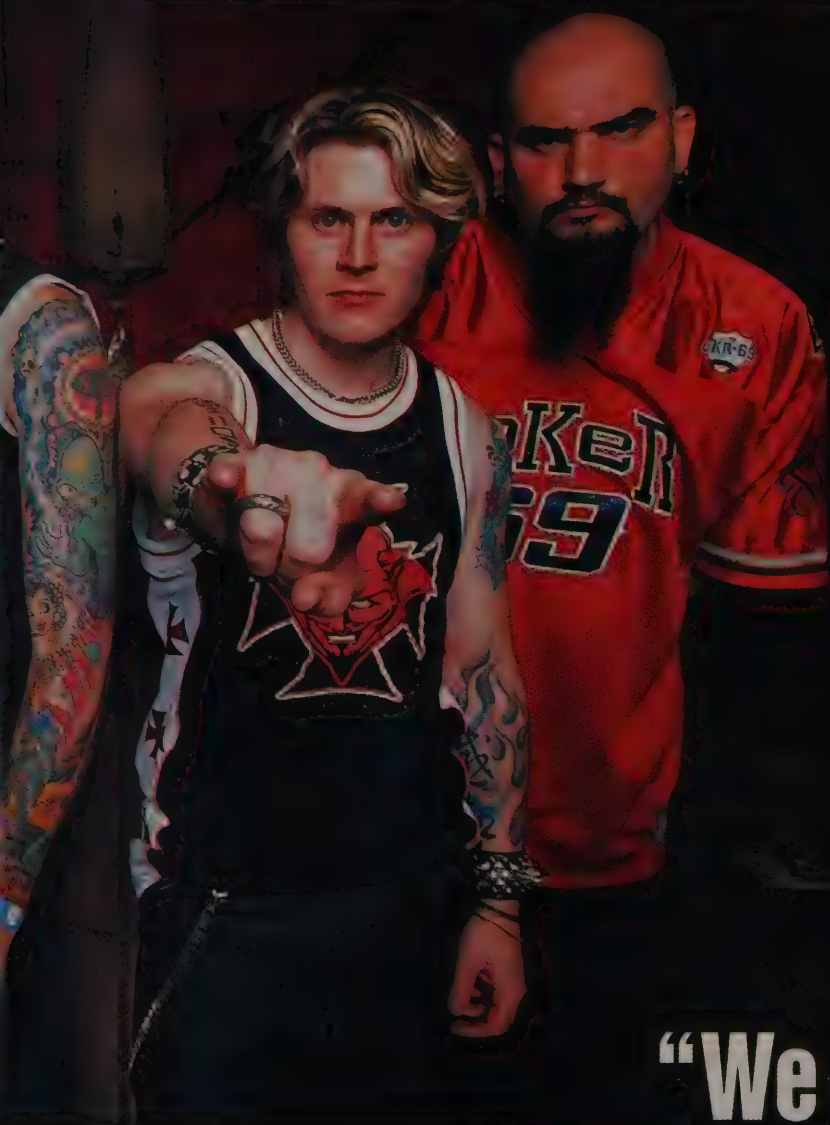
a place like Bakersfield, which is a real do-nothing kind of place, you're just happy to have some buds to hang with and make music. The idea of making a living out of this probably was one of the last things on our mind.

GETTING IN FOCUS

BY PATRICK JAMES

enough to change our lives. Success has been more of a psychological thing for us. It's given us a lot of confidence and convinced us that we're headed in the

"Our **Insomniac's Dream** EP shows where our music is headed."



right direction.

HP: You say that the members of the band haven't changed, but have the attitudes of the people around you?

TF: We've been lucky in that regard. Maybe there were some people we knew a few years back who treat us differently today, but I'd really have to take some time to think about that.

HP: Is there one particular aspect of what's happened over the last two years that most pleases you?

TF: I think it's that I've become more comfortable with myself as a songwriter. I've always taken great pride in my songwriting, but I knew it wasn't as strong as it could be. Over the last few years that's really started to come together for me. I was pleased with the contributions I made to the first album, but I'm determined to do even more in the future. As we gear up for the next album, I really want to get my songwriting to a point where it helps to take this band to the next level.

**"We
haven't
gone
crazy with
big cars
or fancy
houses."**

HP: So you feel that **Adema** was just the tip of this band's creative "iceberg"?

TF: Yeah, I guess you could look at it that way. I believe that we've all grown as people, as musicians and as songwriters, and that you'll see the evidence of that on the next album. Any band that goes on the road for 250 shows a year had better get better as musicians and as a band. We have, and you'll definitely hear that on the next album. If you don't, then we've done something very wrong.

HP: Is it too early to get a preview of what we might hear on the next album?

TF: I think we might go more in the direction of what we sound like when we play live. We did a pretty good job of capturing that on the first album, but next time we really want to get that raw, exciting live sound. I also imagine that we'll push our songwriting to new levels, and that should yield some very exciting results.

HP: Do you feel that Adema has finally overcome the stigma of being the band that features Jonathan Davis' brother?

TF: That was more of a problem for Marky than for the rest of us. He was the one who was asked about it time after time. But he handled it very well, and I think by now it's old news. We've all come a long way since the album came out, and hopefully most people have now begun to focus on what we can do as a group rather than who any of us might be related to.

HP: It must have been annoying to hear constant comparisons to Korn when you don't sound anything like one another.

TF: Look, people can say anything they want and think anything they want. It doesn't have any impact on us. Korn really had nothing to do with this band. They didn't have any active involvement in our getting signed, in our album or even in our tours. But Jonathan was always supportive, and any association that people wanted to create between the two of us certainly worked to our benefit.

HP: As you look back, is there one moment that stands out for you either on stage or on the road?

TF: There were so many. It's hard to just pick out one or two. We had an amazing time on the road last time. We toured so many places, and met so many people. I know it may sound a little weak, but the truth is that the highlight for me was hanging out and meeting so many cool people in every city we played. They made us feel totally at home, and early on, when we still weren't sure how things were going to go for us, they gave us so much confidence and support. We owe everything to them.

PHOTO: ANNAMARIE DISANTO

"Sharon is the strength of my life—I can't imagine anything that would slow her down."

One thing that 35 years atop the heavy metal world has taught Ozzy Osbourne is that you can never can take anything for granted. Fame comes and goes. Album sales peak and plummet. Public acclaim surges and wanes. Too often it seems that just as your life or your career seems to be entering a new strata of prosperity or happiness, there's always some sort of unexpected dilemma lurking just around the nearest corner. So when his beloved wife/manager Sharon was diagnosed with colon cancer last summer, Ozzy did his best to take it all in stride. He tried to rationalize it and rectify it, taking solace in the notion that she was in the best possible care and receiving the best treatment that money could buy. But as hard as he tried, he found it impossible to put his wife's illness into any sort of perspective.

In a certain sense the diagnosis couldn't have come at a worse time—the Ozz had just kicked off his summer-long run as the headline-attraction at Ozzfest, and shooting for the second season of MTV's smash-hit comedy. *The Osbournes*, was about to commence. But all such mundane matters paled in light of Sharon's startling diagnosis. After dealing with countless other life-changing events throughout his 54 years of inhabiting Planet Earth — from drug addictions to his own brushes with mortality— Ozzy did his best to put the shocking news about his wife's illness into a tangible place in his heart and mind. Yet, even after confronting life's myriad trials and tribulations as few public performers had done before, he found facing the "music" of his wife's problems to be one of the most difficult tasks he had ever encountered.

"What can I do?" he asked. "When I heard the news I was shocked. I felt totally helpless. The idea that Sharon was sick was impossible for me to even consider. Sharon is the strength in my life, and it's hard for me to even imagine anything that could slow her down."

In the months that have now passed since the initial diagnosis of Sharon's cancer was made public, things have gotten both better and worse for the Osbournes. Thanks to the quick and decisive work of medical specialists, a comprehensive and rather radical course of action was prescribed— especially when it was discovered that the cancer had already spread

outside of Sharon's colon. All felt confident that the disease had been discovered early in its path of destruction, and that Sharon would eventually make a full recovery. In the mean time, Ozzy did his best to keep his focus on his various tasks-at-hand, including his Ozzfest dates, which ended in September, and filming episodes for the second season of *The Osbournes*— which made their MTV debut in late November. Those around the Ozz were pleasantly surprised to find that after an initial period of aimlessness, he

that it is also an important health story hopefully designed to make more and more people aware of the dangers of colon cancer. The MTV people know that they may receive some criticism for apparently "capitalizing" on Sharon's unfortunate situation in order to bolster their ratings, but in their heart-of-hearts they know that they can provide an important public service as well.

"It's so unfortunate that this happened to Sharon," an MTV spokesperson said. "But we hope that by showing footage of

what she has gone through in her treatments, we will make a lot more people aware of colon cancer. Something good can come of this. But the second season of *The Osbournes* certainly hasn't been just about Sharon. It's been about Ozzy, Jack and Kelly too. The shows haven't gone the way we may have originally planned because of Sharon, but what has emerged is very enlightening on so many levels. It is very compelling television."

Of course, fans around the world have begun to wonder how all these "distractions" will impact upon the on-

going nature of Ozzy's music career. Even before *The Osbournes* became one of television's most talked-about shows, and prior to Sharon announcing her illness, the Ozz had openly stated that his headlining role in this year's Ozzfest may well be his last. One must now wonder if he hasn't reached a point where he has begun to re-think all aspects of his status as the legendary Metal Godfather. While none of us would want to see it happen, is it beyond the realm of comprehension to imagine Ozzy now taking a step back from his non-stop recording and touring regimen? Certainly, it seems like such thoughts have begun to cross his mind.

"I've often wondered what I would do with myself if I didn't make music," Ozzy said somewhat cryptically. "I've learned I'm not the kind of person who can sit around the house or content himself with gardening. I need the energy and excitement that rock and roll provides. But I've also come to realize that there are more important things in life... much more important things. I don't know what I'm going to do in the future, and to be honest I'd rather not even think about it. Right now, I just take everything day-to-day."

OZZY OSBOURNE A TIME OF DECISION

BY STEVE LEWIS

was able to re-focus his creative energies and take up some of the slack left by Sharon's time-consuming and energy-sapping medical treatments.

"We're all very proud of him," said our inside source. "It has been very tough on him. He initially wanted to get off of the Ozzfest tour so that he could be with Sharon as she went through her various treatments. He would have stayed off for as long as necessary. But after he went to the first few treatments with her, he had trouble dealing with it. Sharon ordered him back on the road. He ended up missing only three shows. But there's no question that he's had more responsibility cast upon him because of Sharon's illness. He's begun to handle it better than most of us might have imagined."

For their part, the folks at MTV realize that they've rather unwittingly stumbled upon one of the year's most compelling rock and roll stories. Many of the details surrounding Sharon's illness and recovery have formed the backbone of *The Osbournes*' Season Two, and all involved seem to sense that what they're presenting is much more than compelling, ratings-grabbing TV. The fact of the matter is



OZZY

HIT PARADER



ROCKABILIA

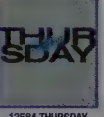
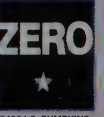
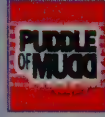
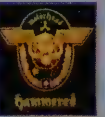
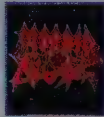
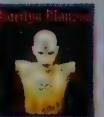
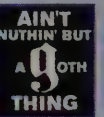
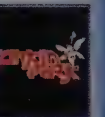
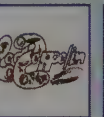
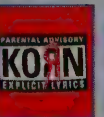
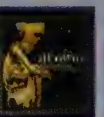
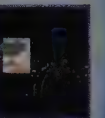
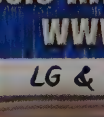
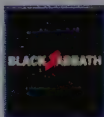
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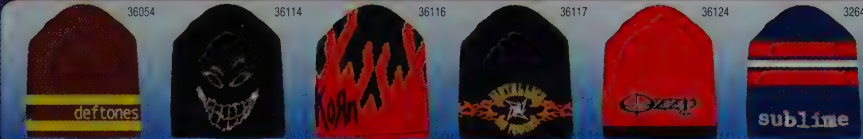


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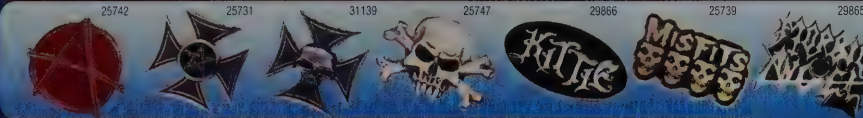
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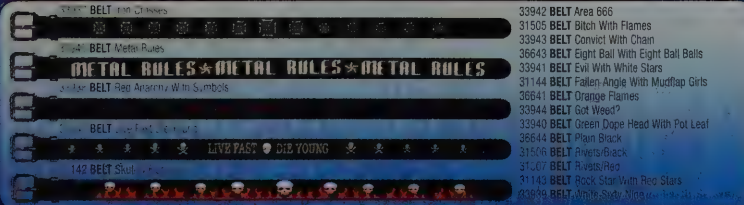
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For Saliva's Josey Scott, every day presents an opportunity. There's the chance to create great music, to meet and greet his band's ever-growing legion of fans, or simply to have some fun. For this charismatic frontman, living the rock and roll lifestyle is his dream-come-true. And with the unbridled acclaim now being handed Saliva's second disc, **Back Into Your System**, Scott— along with bandmates Chris D'abaldo (guitar), Wayne Swinney (guitar), Paul Crosby (drums) and Dave Novotny (bass)— seems ready, willing and able to take full advantage of the incredible opportunities that have now come his way. For this Memphis-born rocker, the success of his band's debut disc, **Every Six Seconds**, opened up the world. Now with their sophomore outing, Saliva seem ready to take on the entire universe!

SALIVA

SYSTEM ANALYSIS

BY DAVID VOLKER



"We approached this album as a total challenge."

Hit Parader: How did you approach the writing and recording of *Back Into Your System*?

Josey Scott: We approached this album as a challenge—which is the way we like to tackle just about everything in our lives. We were totally excited about the chance to get back into the studio and show everyone how we had grown since they had heard the first album. For us it represented a new level of competition—and that's not just competition with other bands because we love most of the bands out there. It was more like we were competing against ourselves and pushing each other to see what we could come up with in a creative sense.

HP: You mentioned that you don't necessarily feel competition with other bands. Why?

JS: It's kind of interesting, I know that back in the '80s, for instance, a lot of the bands were from the same scene in L.A. and there was some really fierce competition between them. Sometimes that can be a good thing, but that kind of competition got to be real mean-spirited. These days, it seems

like all the bands are pulling for one another and supporting each other. Maybe it's because we're from all over the country. We're from Tennessee, and we've toured with people like Staind, who are from the Northeast, and Linkin Park, who are from Southern California. We all love one another and want the best for everyone. I think it's kind of cool.

HP: How surprised were you by the initial success you had?

JS: I think just about anything important that happens to you in life—whether it's good or bad—comes as something of a surprise. I mean here we were, this little band from Memphis, one that had been trying to get signed for four or five years and who really didn't know that much about the way the entire music industry worked. Then *Your Disease* started popping up and the radio and MTV and caught everyone—including us—a little off-guard.

HP: Was there a single, earth-shaking moment when you realized that your rock and roll dreams were about to come true?

JS: I know exactly when that happened. We had been on this festival tour, and it had been going fairly well. Not that many people knew us, but we were getting a real nice reception at every show. Our guitarist, Chris, and I were going out into the crowd every day, just to mingle, buy a drink and just soak in the atmosphere. Then we hit Pittsburgh, and the moment we stepped out the backstage door and into the crowd, we found ourselves surrounded! The fans knew who we were and they were closing in really tight. I turned to Chris with a big grin on my face and said, "Hey man, this is happening for us!"

HP: How—and where—did you write the songs for *Back Into Your System*?

JS: I would say that about half of them were written while we were on the road, and the other half were written in the studio. I've always liked to say that I don't choose the songs... they choose me. You can't decide when a song is going to be written. You need the motivation, the inspiration and the time to make it happen. That's why a tour bus can be a great place to write. It's kind of like the eye of a hurricane—an oasis in a crazy world. I wrote *Superstar Pt. 2* on the road, and that's one of my favorite songs on the album.

HP: We know that Motley Crue's Nikki Sixx contributed *Blanket of Pain* to the album. How did that come about?

JS: Nikki has been a friend of mine for a while, and he's been an idol of mine for a lot longer than that. One day, I got a phone call from him and he was real excited about this song that he'd written. He was going, "Dude, you've got to sing this song." At that point he started to play it for me over the phone. I stopped him and said, "Nikki, I can't really get the full impact this way. Would you please send me a copy of it as soon as you can." Well, the next day a package arrived with the tape. When I put it on I was a little worried because I wanted to be blown away. I prayed that I'd be blown away. Well, I was... and more. It's an incredible song, and I thank Nikki for it every time I can.

HP: Which song on the album means the most to you?

JS: I'd have to say the first single, *Always*, because it talks about a very important issue—violence in relationships. We're not the kind of band that preaches to anyone. We avoid subjects like politics and religion in our songs. But violence—especially violence that's directed against women—has to be addressed. That song is about a really messed up relationship, but it warns about when things can go too far.

HP: What are the chances of Saliva headlining their own tour in the near future?

JS: That's the dream. That's what we want more than anything. And now with two albums, we feel that we've got the goods to hold our own "dance" every night. We'll have to see what happens because there are so many other ingredients involved in a decision like that. But we want to make it happen... and soon!

David Draiman is well aware that his words, his deeds and his actions have already made a major impact upon the rock and roll masses. Mind you, it's not as if Disturbed's dynamic, shaven-headed vocalist necessarily wants to contemplate such lofty matters. It's just that seemingly every time he's confronted by some media-mad scribe, or even a fan on the street, he comes face to face with the fact that his work—whether on Disturbed's premier disc, **The Sickness**, or their latest effort, **Believe**—has made a major impression upon all with whom it has contacted. In some ways such a notion makes this Chicago-based rocker smile. In other ways it doesn't. But as Draiman and bandmates Dan Donegan (guitar), Mike Wengren (drums)

despite their wide-ranging efforts to expand their commercial foothold, these guys have done nothing to sacrifice even one iota of their musical credibility. Indeed, with the blatant mix of raw power and commercial savvy that distinguishes so many of the songs on their latest release, it would appear as if Disturbed understand the intricacies of the contemporary music market place better than virtually all of their contemporaries.

"You can't function with your head in the sand," Draiman said. "You've got to be aware of who and what is around you at all times. Maybe that's a product of living in a place like Chicago, I don't know. But we've also been able to maintain our focus no matter what else is going on. As long as we maintain that

for the moment, at least, the vocalist has chosen to bury any and all such notions and focus on the task-at-hand—communicating Disturbed's music as best he can upon the concert stage.

"Sometimes I believe I think too much," he said with a sardonic smile. "Maybe it's better to just make good music and let everything else just take care of itself. We're beginning to see how fans are responding to the new album, and so far it's been nothing short of spectacular. We couldn't be more pleased. It's all been rather eye-opening. When you create an album like **Believe** your intention is to make something meaningful to you and hopefully something that's also meaningful to the fans. If you can do that, then you should

DISTURBED

LIFE AT THE TOP

BY P.J. MERKLE

and Fuzz (bass) continue on the road in support of their second album, the vocalist knows that those questions are only going to intensify in the weeks and months to come.

"I want people to listen to the words I sing," he said. "I want them to get into the energy of the music, but not at the expense of the lyrics. You really can't separate them—they have equal importance in this group's scheme of things. They both function hand-in-hand to communicate our message. I realize now more than ever before that I've been given an amazing chance to communicate with people, and I want to use our words and music to do just that. Those two elements form a tandem to make Disturbed work. The words and the music play an equally important role in our sound."

Make no mistake about it, the sound Disturbed has created on **Believe** powerfully conveys the emotive, energetic and eminently successful style that has quickly transformed this unit into one of their era's most instantly recognizable groups. Whether it's the music contained on their albums, the images presented in their award-winning (and in the case of *Prayer*, MTV-banned) videos, or the stark and gripping nature of their often controversial stage performances, this hard rocking, Midwestern quartet has done seemingly everything in their power to become an integral part of the New Metal mainstream. But

focus on the music, and the fans understand our total commitment to what we do, then we'll be happy. We're not the type of band that gets satisfied very easily. Everyone assumes that just because we've had some success with the last two albums that we're all walking around with big smiles on our faces. Well, I'd be lying if I said we weren't pleased by the response our music has gotten, but we're far from satisfied. We know how much room there still is to grow, and we plan on growing as much as we can in the future."

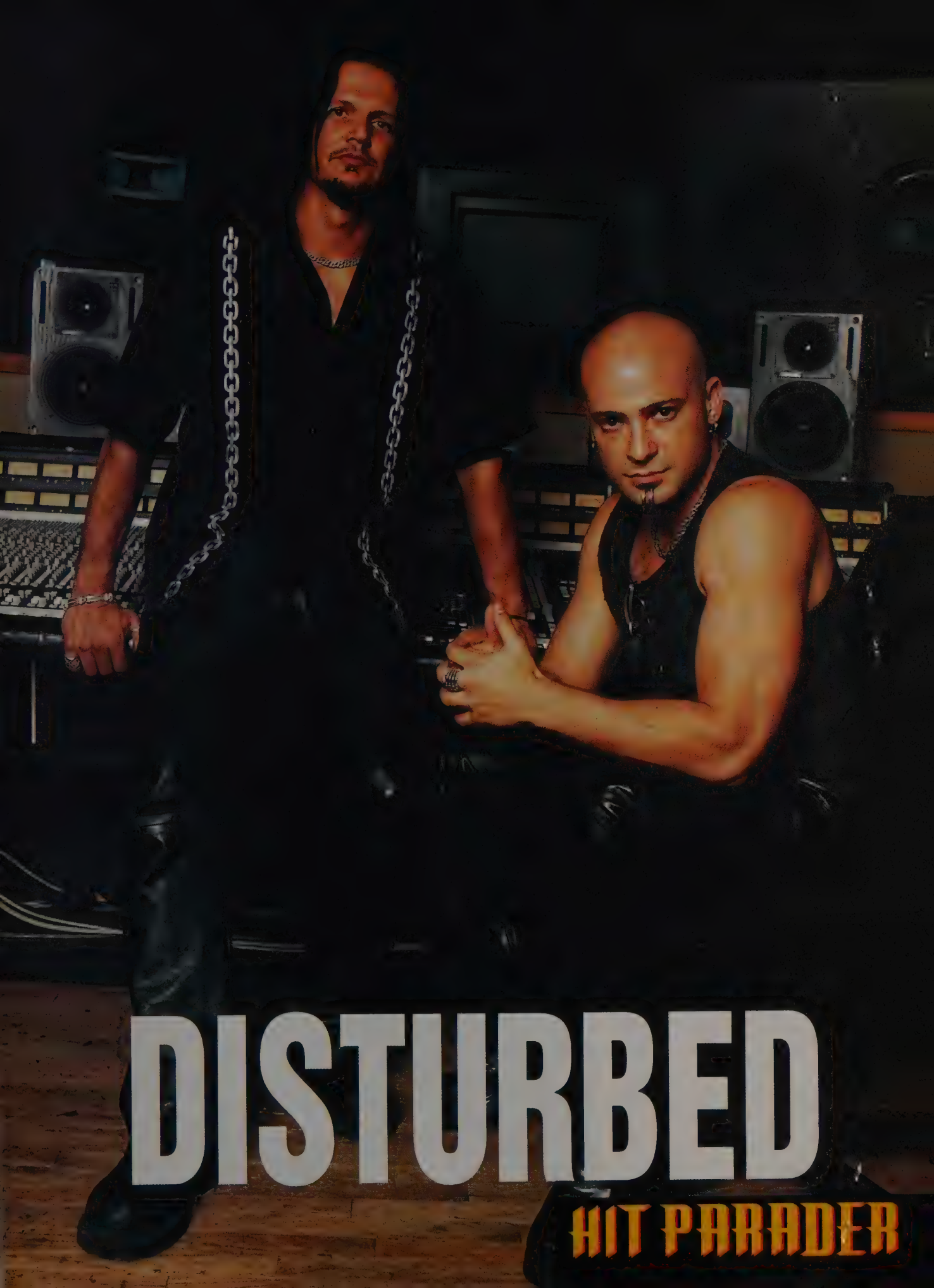
So what might the immediate future hold for Disturbed? With the instant acclaim afforded **Believe** serving to bolster the initial round of raves that catapulted **The Sickness** to triple platinum, it seems as if everything this fearsome foursome touches turns instantly to rare metal. Yet according to Draiman, the recognition that has come his band's way has also served to place a number of important questions into the back of his ever-active mind. He now wonders if the group's initially "dark" message hasn't at least partially camouflaged the more up-beat attitude presented in new songs like *Liberate* and *Breathe*. And he ponders if Disturbed's often shocking past on-stage regimen (where they used atrocity-filled film footage and images of Draiman strapped to an electric chair) won't serve to limit his unit's live impact this time around. But

be satisfied with your accomplishments... at least that's what I try to tell myself."

It's hard to tell if Draiman truly believes his words... or not. Certainly he seems secure in the knowledge that his band now stands at the very pinnacle of New Metal acclaim, a unit with two multi-million selling discs to their credit and yet another sold-out world tour to add to their already-impressive resume. Yet, underlying it all still apparently lurks a degree of insecurity that occasionally marks Draiman's highly erudite pronouncements. Even the fact that the singer went on a strenuous health regimen shortly before entering the studio to begin work on **Believe**—and lost 20 pounds in the process—gives a little indication of both his lingering self-doubts as well as his total dedication to the band he so proudly fronts.

"I did it for two reasons," he said. "The first one was that I just didn't like the way I looked in a lot of the photos that we took. I saw a bit of a double chin, and there was no reason for that. I want to present the best image possible for this band. The other reason is that I wanted to make sure I was in the best possible shape for when we went on the road. That can be a real ordeal—we learned that last time. If you're not in good shape, you can't deliver on stage every night the way this music demands. I simply won't allow that to happen."

"You can't separate our music and lyrics—they must function together."



DISTURBED

HIT PARADER

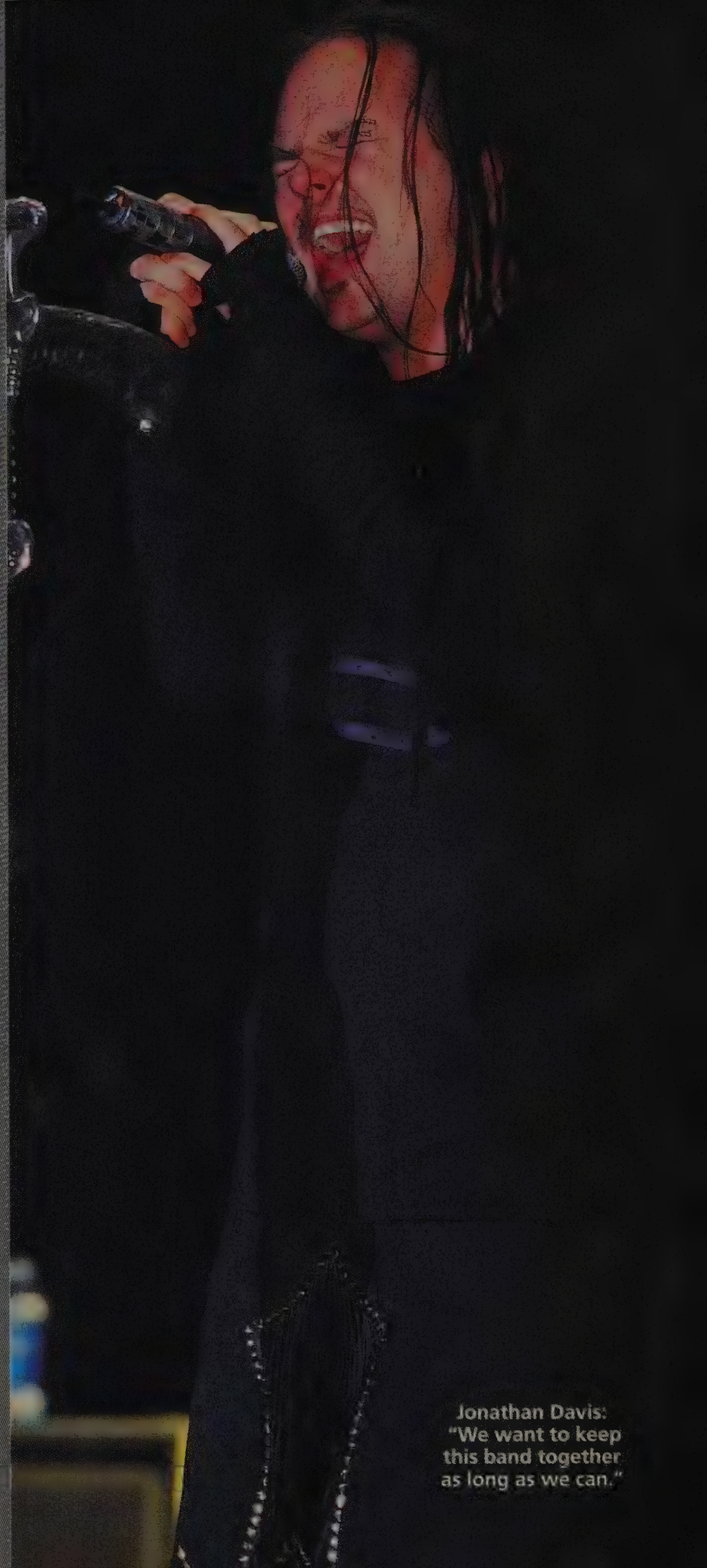
KORN

ABOVE & BEYOND

BY ERIC NASH

It's almost impossible for Jonathan Davis to believe that ten years have now passed since Korn began their historic ascent up the rock and roll mountain. To this charismatic vocalist's way of thinking, in many ways it seems like only yesterday that he along with guitarist James "Munky" Shaffer, drummer David Silveria, bassist Fieldy and guitarist Brian "Head" Welch began their historic journey in the rock and roll world. Back when they started out, Korn had few expectations and even fewer dreams. All they wanted was the chance to play their revolutionary brand of hard rock, and expose that sound to as many fans as possible.

Little could Korn have imagined back in the early '90s that the sound they had invented—with its fondness for open-tuned guitar chords, funk-based rhythms and heart-wrenching lyrical forays, would soon turn the entire contemporary music world on its ear. At a time when the grunge explosion was beginning to run out of steam, hard rock fans were looking for something new and exciting upon which to hang their proverbial hat. Korn was the answer. From the moment they emerged on the scene, this unique quintet seemed determined to reinvent the rock and roll "wheel" by creating a sound and style as revolutionary as any in contemporary music history had ever been.



Jonathan Davis:
"We want to keep
this band together
as long as we can."

With their bold strokes of artistic genius shooting such discs as **Korn**, **Life Is Peachy**, **Follow The Leader** and **Issues** to the very apex of industry acclaim and fan acceptance, Korn almost single-handedly created the foundation upon which the entirety of today's New Metal empire has been constructed. Much like such past hard rocking champions as Led Zeppelin, Van Halen and Nirvana, this highly unpredictable fivesome has come to represent the best that their musical era has to offer—a band that has made a lasting mark on both the culture and the perspectives of their times. And now with the immediate success of their latest disc, **Untouchables**, it seems like this California-based quintet's role in hard rock society is about to take another unprecedented turn.

"When we got this band together, I don't think any of us considered what we'd sound like in ten years," Davis said. "We wouldn't have been too surprised that we'd still be around and making great music, but I don't know if we would have wanted to think about it. I do know that we'll keep this band together for as long as we can. So I don't want to guess what we'll sound like in another ten years, but I can guarantee that we'll still be making music."

So it now appears as if Korn are determined to stick around for the long haul, parlaying their ever-increasing role as spokesmen for their "lost" generation

pays homage to their legion of fans—many of whom, they fear, run the risk of falling through society's cracks and becoming outcasts, lost within the cultural mainstream—the group's earnest desire to impact those who listen to them is clearly in evidence. While their message has certainly not fallen on deaf ears since the band's latest disc made a chart-topping appearance last summer, there are those within the music community

who steadfastly believe that the moment of Korn's maximum impact upon the rock scene has already come and gone. In the fast-changing musical environment of the early 21st Century, a band with Korn's ever-expanding pedigree can easily be looked upon as yesterday's news for a bunch of thrill-seeking New Metal pioneers. And though they're aware that there has been some commercial backlash against them, the members of Korn seem only slightly perturbed by such a reaction.

"We've never tried to tell anyone what to like, and what not to like," Davis said. "We can only go in and make the albums that we believe in. If people pick up on them, then that's great. If they don't, it's clearly their choice. Obviously, we're very proud of what we've done on **Untouchables**. It's a big move ahead for us. We didn't play it safe... we never do. We took our chances, and we'll live with the consequences."

Despite the occasional flurry of negative feedback, the vast majority of those consequences have been clearly on the "plus" side of Korn's musical equation. As the band has toured the world in support of **Untouchables**, the response they've received from their followers has been nothing short of overwhelming. From the tour's earliest days in South America, through its sold-out run through the U.S., to its headline-grabbing stint in the Orient, there's no question that Korn have once again shown their unique metal mettle. They may no longer be hard rock's new-kids-on-the-block, but it's abundantly clear that their experience and their skill have now earned them a permanent place atop the hard rock pantheon.

"We just do what we do," Head said. "I don't spend any time thinking about the kind of lasting impact we've made on rock and roll. It's great if we have, but that would just be a bonus. We're trying to be the best band we can possibly be right now, we'll let everyone else try to figure out our place in history."

"We do seem to get"

**Munky:
Check out this
Seven String
Guitar!**



into a true milestone in rock and roll history. While such news should be of little surprise to those who have closely monitored this band's career since the early '90s, the determination and drive that continue to propel along Korn's artistic mission come as something of a shock even to the band members themselves. Having lost little of their "outcast" image, even after years of living the Good Life as rock and roll superstars, the members of this unit still come across more as aging high school miscreants than the typical world-weary Rock Gods.

"When we're together we still do pretty much the same goofy things we did when we first knew each other," Head said. "Being in a band is like freezing your life at a certain point in time. There is limited emotional growth on some levels—especially when it comes to having fun. But when we start to make music, our attitude definitely changes. That's when we get very serious. There's plenty of time to joke around between shows and recording sessions. But when we're making music, joking around is about the last thing on our minds."

There's no question that's Korn's deadly serious attitude has long served as the cornerstone of their approach. Once again on **Untouchables**, where in title the band

**heavier
with each
album."**



KURT

The Legacy Lives On!

Cobain

For those of us old enough to remember, it's almost impossible to believe that nearly a decade has now passed since Kurt Cobain ended his own life in April, 1994.

Since his passing, both his legacy and that of his band, Nirvana, have continued to grow, with Cobain's recent book memoirs, and the **Nirvana** "hits" collection ranking at the top of their respective sales categories—proving that their commercial impact on 2003 may be almost as strong as it was on 1993! But it seems highly unlikely that such success would have brought much of a smile to Cobain's oft-troubled face. Indeed, he was a man who often seemed to be carrying the weight of the world on his shoulders.

During his all-too-brief lifetime, Kurt Cobain continually wrestled with the demons of celebrity, of fame, of living in the harsh glare of the public eye. As his notoriety grew, and as the attention focused on Nirvana continued to escalate throughout the early '90s, Cobain began to withdraw more and more into a world of his own design—a "safe cocoon" away from media and fan scrutiny, a private haven that too often was filled with the potentially lethal combination of alcohol and drugs. Indeed, many would say that it was fame—and the myriad problems bestowed on a delicate soul ill prepared to handle the responsibilities inherent in such acclaim—that eventually killed Cobain only three years after his group first rocketed to international fame and fortune. Others might speculate that his premature demise was simply the destiny of a brilliant, though fragile artistic candle whose fate was to be snuffed out too soon, leaving millions around the world living in the darkness of despair.

Yes, nine years have now passed since Cobain's tragic death. For many of those who've watched with amazement as the legacy and legend of this musical master have continued to grow since his passing, it still remains difficult to place his suicide in a proper perspective. To some, Nirvana's enigmatic frontman was the unquestioned, though unwitting spokesman for his generation, the rocker best suited in manner and attitude for bringing for-

"Just listen
to my music
and enjoy
it."



**KURT
COBAIN**

HIT PARADER



Nirvana:
The voice of a
generation.

Quite obviously, Cobain was never a performer who actively sought the often-intoxicating lure of rock stardom. In many ways, he was rock's first anti-star, someone who would have been far more comfortable performing in front of 200 patrons in the local bar than in front of 20,000 in a giant arena. When the singer placed a shotgun in his mouth and pulled the trigger on that fateful afternoon, he was leaving behind a world that had become just too painful for him to deal with. Life in rock's fast lane—the dream of so many other musicians—was a living hell to Cobain. The constant stream of fan acclaim—as well as the various pressures placed upon him by record label

"Maybe we can change some kid's life and stop him from becoming a sleazy lawyer."

ward the compelling problems—feelings of alienation, anguish and despair—that so characterized and distinguished membership in what was then called Generation X.

To other viewers of the rock world, Cobain's passing left less of a permanent mark. To those observers of the contemporary music scene, he was merely a deeply troubled soul, an obviously talented performer whose well-documented personal weaknesses and inability to deal with either success or stardom had long since marked him as a prime candidate for

premature martyrdom. Yet, when news of Cobain's suicide hit the rock wires on that cool April day, there was a near-universal agreement that once again the music world had been robbed of one of its most shining stars—a light that had perhaps burned too brightly and too quickly to survive the inherent pressures of public adulation.

executives and demanding concert promoters—had the tempestuous singer constantly questioning his own worth, as well as whether his words were being properly presented to, and accepted by, the millions who had christened Cobain their personal "messiah." For anyone such responsibility would be cause for introspection—for Cobain it

COBAIN MAN OF MYSTERY

"Kurt was the kind of guy who would have been very satisfied playing in small clubs his entire life," explained Nirvana bandmate Krist Novoselic. "I knew

him for a long time before Nirvana made it big, and I really can't remember a time when he ever discussed being a star—or even being successful. As long as he could make enough money to put gas in the car and buy strings for his guitar he was content. He was a simple guy with very complex thoughts running through his brain."

Kurt Cobain was a performer and visionary, yet he never managed to come to grips with the fervor his music created—nor with the stardom his success generated. Now, nine years after his tragic death, Cobain remains The Legend to million of fans around the world. His lyrics are still scrawled on walls everywhere by the disenfranchised and the forgotten, while his mournful face adorns T-shirts proudly worn by those who continue to view him as the voice of their hopes, their dreams and their desires. Like Hendrix, Morrison and Lennon before him, Cobain has become the somewhat unwitting symbol of

an era, a young man at the supposed peak of both his life and his creative powers who never had to face the hazards of growing old. His image, his attitude and his music are forever trapped in time—like a fly fossilized in amber—to be analyzed, agonized over and appreciated by generations yet to come.

"I wonder if Kurt ever considered the lasting impact his music would have," a long-time Nirvana confidant asked. "I believe that

he had the classic rock and roll attitude—that music was temporary and almost illusory. You'd go on stage, bash things out for an hour or two, then go home. To Kurt it was that simple. That was the fun, that was the release. His agony, his pain—or at least some of it—came from the way he believed people comprehended what he was trying to say. He was bearing his soul in front of millions. How many of us could truly deal with that?"

For many, Cobain has emerged as his generation's James Dean, another immensely talented, immensely troubled soul taken from us far too early. In many ways Cobain and Dean were kindred spirits, both of whom through their every word, action and deed stood for rebellion and change. Both were young men



became a cross too heavy to bear.

"I don't always understand the response our music gets from the fans," he had said shortly before his death. "I find their reaction really great, and really strange. I wonder if they honestly know what the message is. I think about that a lot."

To many of his closest confidants, all-too-often Cobain appeared to be on the verge of becoming totally trapped in his own personal universe of thought. For the millions of followers who spent countless hours closely listening to his music, and then dissecting his lyrics in their never-ending attempt to analyze Cobain's complex artistic psyche, Nirvana's approach was in direct contrast to the throw-away fluff so often associated with early-'90s rock and roll. In many cases the words that formed the foundation of the band's songs seemed to be windows looking in on Cobain's troubled mind, artistic statements that were simultaneous yells of outrage and cries for help. That so many fans were able to personally relate to Cobain's painful ordeal continues to speak well of the singer's unparalleled insight—and continues to bode ominously for the state of

America's youth in the 21st Century.

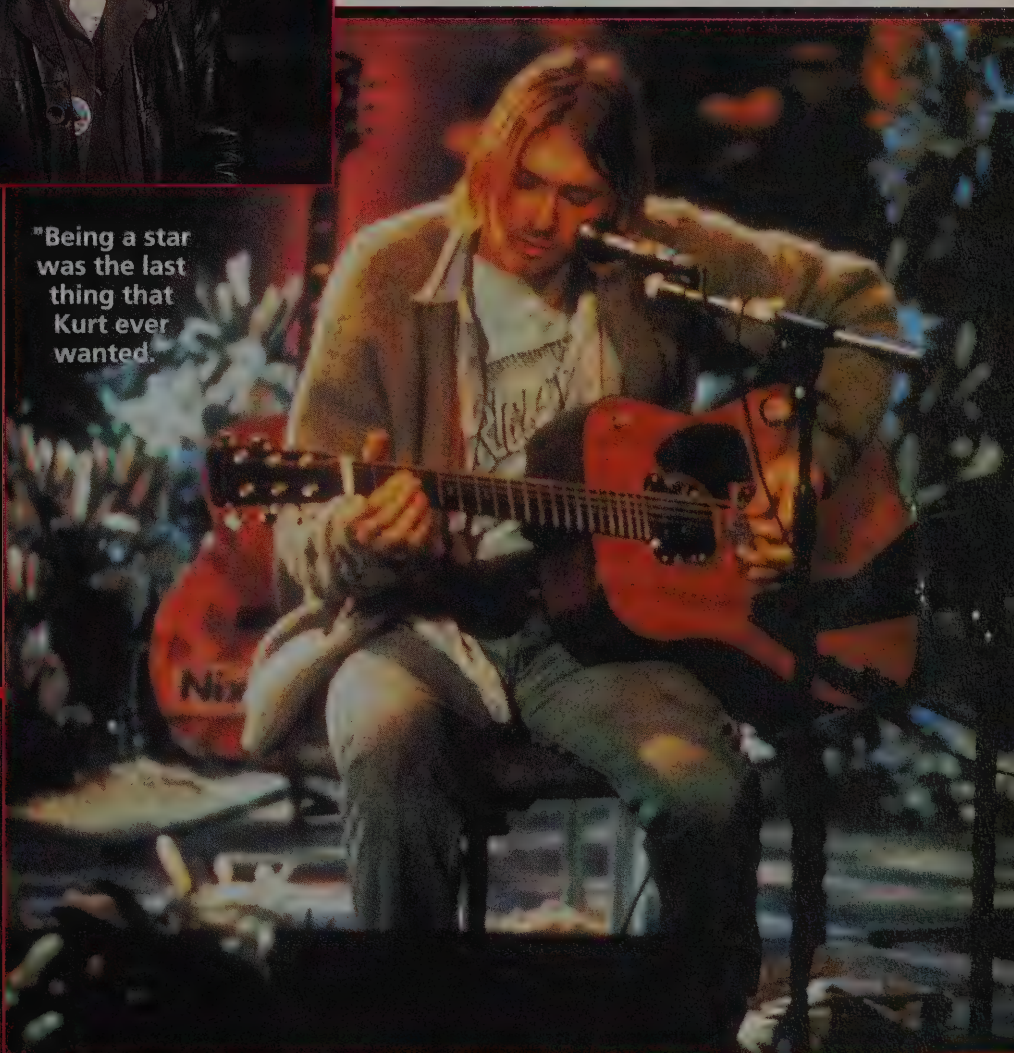
"Kurt was thrown into his role as a star and a spokesman," a record label source stated. "That was just about the last thing he ever wanted. He had the soul of a poet, not of someone who was blasting music

to an arena full of people."

By the time of his death, playing those arenas had become an economic fact of life for Nirvana—yet it was certainly something neither Cobain nor his bandmates ever chose to embrace. But the simple reality of it all was that if the band wanted to tour, the arenas had become a necessity; costs were too high, and demand was too great for the group to do it any other way. It was hell for Nirvana to go out on a nightly basis and play their ear-blasting, yet eminently intimate songs of love, life and personal turmoil in cavernous halls. In



"Being a star was the last thing that Kurt ever wanted."



who lived life on the cutting edge, never fearing to go one step over the line in order to find new experiences that would heighten their lives and add further depth to their artistic vision. Ironically, some 40 years after a car crash took his life at the tender age of 24, Dean remains the ultimate Rebel Without A Cause; nearly a decade after his passing, people are perhaps just beginning to fully comprehend the cause that Cobain's musical rebellion represented so well:

"I just play music," Cobain once stated. "Some people try to make too much out of it. Just listen to it and enjoy it."

It now seems safe to say that people will continue making "too much" out of Cobain's music for decades to come. Whether he will go down in history with the likes of Beethoven or the Beatles, or merely emerge as an important footnote in musical history books still remains to be seen. Yet it seems impossible to comprehend a time when the contributions of both Cobain and Nirvana will *not* be appreciated for their precedent-shattering frankness and bold alternative explorations. As long as there is a form called rock and roll, and for as long as there are kids filled with hopes, dreams and fears who turn to that form for escape and empathy, Nirvana will always be hailed as true musical saviors—the band that almost single-handedly saved rock and roll from itself.

At a time when mouse abusing charlatans were dominating

the charts, and one-dimensional pop poseurs had taken control of rock's collective consciousness, Nirvana came along with a sound full of punk aggression and metallic angst to help make rock and roll believe in itself again. Cobain's often vitriolic, occasionally amusing, always insightful words rang true to a new generation just beginning to seek their own way in the world. He was anointed the Voice Of A Generation—the man best able to put the myriad problems confronting his peers into song. The pressures of such a responsibility weighed heavy on Cobain's soul. Whether those pressures eventually led to his demise is still open to speculation. But one undeniable fact remains. Through his attitude, his appearance, and his music, especially on such albums as **Nevermind**, **In Utero** and even the band's recent hits collection, **Nirvana**, Kurt Cobain was, is and will always be a true rock and roll legend.

"People think we're rich rock stars... well, we're not."

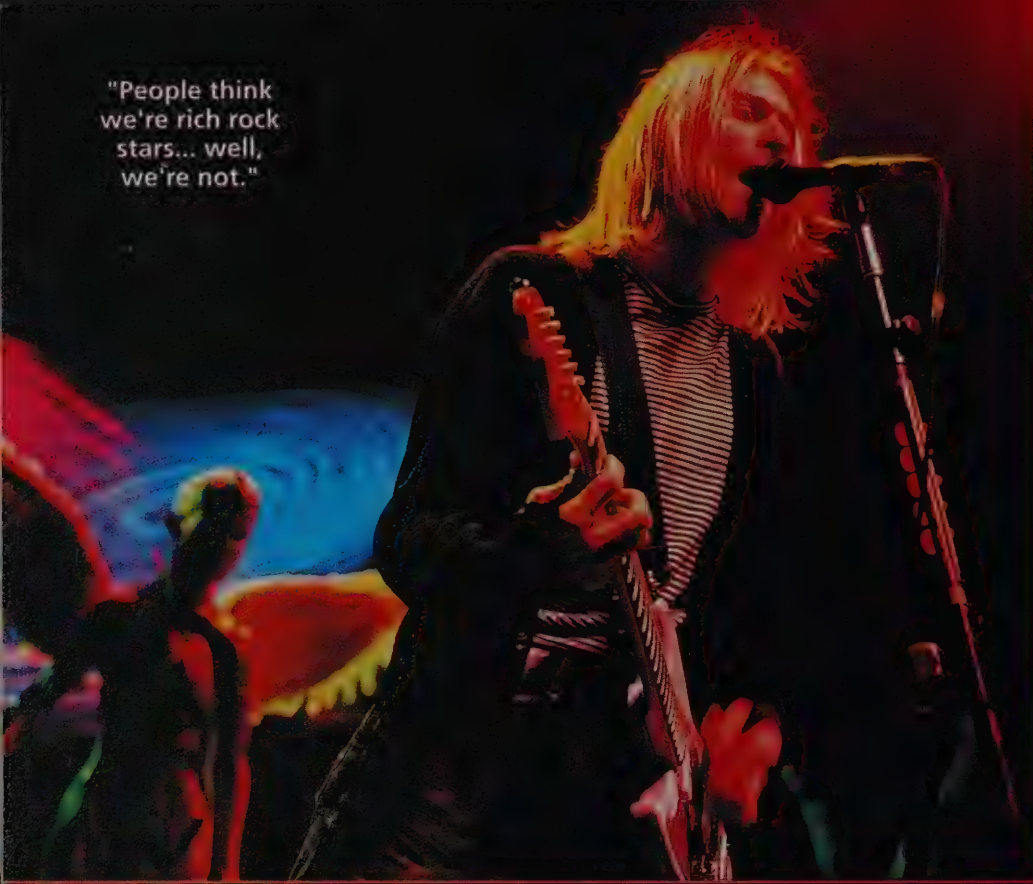


PHOTO: FRANK FORCINO

then-two-year-old daughter, Frances Bean. According to those in-the-know, officials from the Seattle child welfare agency had been investigating the couple's rumored drug use, and talks were underway that may have eventually led to the child being taken away. This situation apparently was what rested at the heart of Cobain's despondency on that tragic day back in April, '94. Supposedly he had also experienced a bitter falling out with bandmates David Grohl and Krist Novoselic in the weeks prior to his death, with Cobain stating that Nirvana had gone as far as it could or should. But unquestionably it was his domestic problems that rested most heavily on Cobain's troubled heart.

"That baby meant so much to him," a friend related. "I know a lot of people around him hoped that having the baby would give him more strength than he had in the past. He was always such an emotional guy, a very delicate person in many ways. It didn't take much to push him over the edge. When he got married we all saw it as a good step for him. We all thought the

fact, those around Cobain reported that the singer had gone back to drinking heavily and doing drugs during what would prove to be the band's final tour partly due to his depression, and partly due to his recurring stomach problems.

"People think that we're rich rock stars," Cobain stated in one of his last interviews. "That's just not the case. When we started putting this tour together, we quickly found out that if we did it the way we wanted to do it, playing in medium-size places where we

could see everyone and they could see us, we'd take a financial bath. Playing the big places just became a necessity."

No matter how much Cobain may have detested the impersonal ambiance provided by arenas designed more for watching basketball than listening to music, it seems highly unlikely that performing in such facilities was the straw that broke the proverbial camel's back. More likely, what pushed the singer over the brink to suicide was the difficulty he and wife Courtney Love were having in maintaining rights to their

baby would give him the reason for going on. I guess we were all wrong."

For many, the nine years that have now passed since Cobain's untimely end have passed like the blinking of an eye—for others the years have seemed like a lifetime. But despite the passing of time, perhaps the most haunting question surrounding Cobain's tragic demise still remains unanswered; what is it about the rock and roll lifestyle that seems to draw so many "delicate" souls to its intoxicating flame? How ironic that Cobain died at the

NIRVANA THE INSIDE STORY

Kurt Cobain always enjoyed a somewhat unusual outlook on music- and on life itself. This native of tiny Aberdeen, Washington (about 70 miles southwest of Seattle) started his professional career as a sawblade painter, specializing in wildlife scenes and seascapes. His artistic interests eventually took him to the Grays Harbor Institute of Northwest Crafts where he first encountered Krist Novoselic. When Cobain discovered that Novoselic's artistic specialty- gluing seashells onto burlap- was as exotic as his own, an immediate friendship was formed. "I asked Kurt what his thoughts were on a macaroni mobile piece I was working on," Novoselic said. He suggested I glue glitter on it. That really made it."

Soon the two aspiring artists decided to give up their burgeoning art careers for a shot at playing rock and roll. They moved to Tacoma where, working with a succession of drummers, they put the first incarnation of Nirvana together. Their sound was raw and raucous, owing more to pure punk energy than anything else. But the packed houses they quickly began drawing to local clubs earned them a reputation that soon reached the ears of Sub Pop Records in Seattle, the original home of such acts as Soundgarden and Mudhoney. They soon signed with the label and released a single, *Love Buzz*. The

response to the song was so strong in the Seattle area, that the band proceeded to record a debut LP, *Bleach*, in 1989.

"We were amazed we were putting out records," Cobain said. "We were, and are, still learning. But we never cared that much for professionalism as long as the energy was there. It's the same way with our live shows. We're out of tune, and we use a lot of feedback. That's not on purpose or because we don't care, we're just musically and rhythmically retarded and we play so hard that we can't tune our guitars fast enough."

That attitude quickly became Nirvana's calling card; their off-center humor serving as an irresistible lure to millions of fans around the world. After all, how many bands are going to admit to being "musically retarded"? We all know that there are plenty of groups around that fit that bill (including some of the most successful), but admitting it is just one of the qualities that made Nirvana so special. As it happened, the response to their debut LP allowed the group to expand their horizons, and by mid-1990 they had toured throughout the western U.S., and in the process had discovered Dave Grohl, who ended the band's Spinal Tappish trouble with drummers. Their efforts eventually led them to seek a major label record deal, and by late in the year they were in the recording studio laying down the tracks for *Nevermind*.

"Being on a major label has had no affect on *Nevermind*," Cobain said. "Except that it was nice to have the freedom to take more time

age of 27, the same age that saw earlier rock icons Jimi Hendrix and Jim Morrison both meet their own tragic demise. What is it that makes so many succumb to the pressures—and pleasures— inherent in the rock approach? Just in the last year, the tragic deaths of Drowning Pool's Dave Williams and Cobain's contemporary, Alice In Chains' Layne Staley, have only served to added additional fuel to this smoking cauldron of concern.

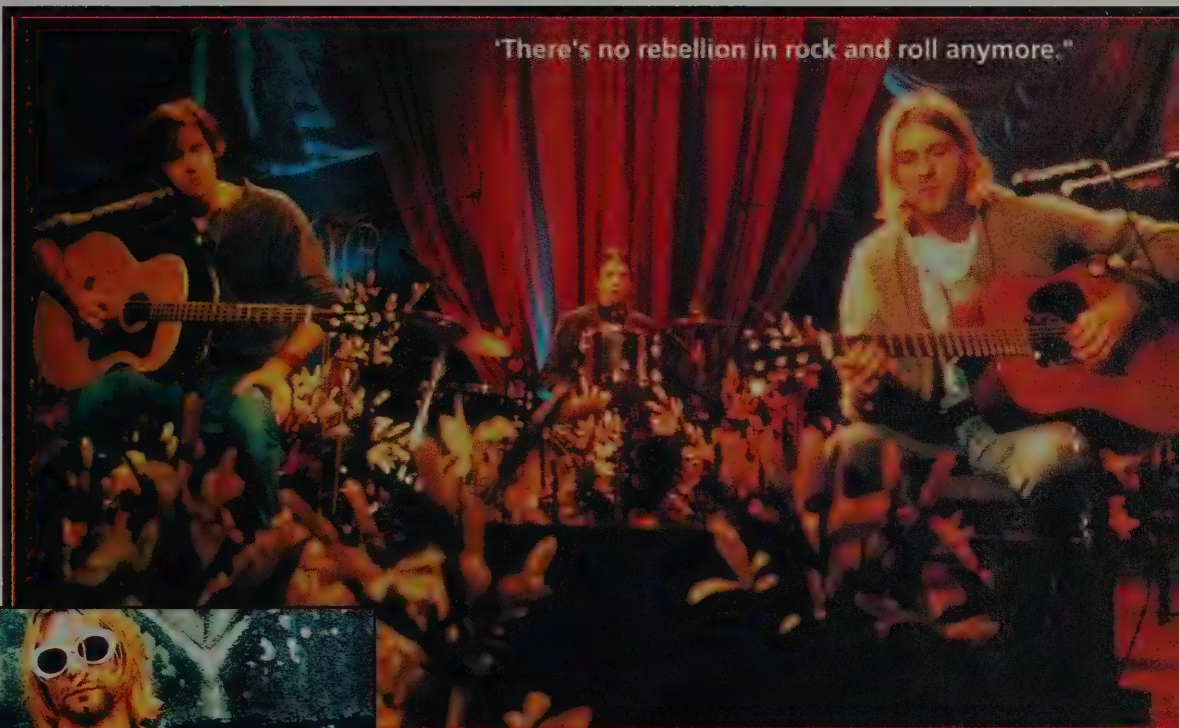
Has rock become the last great poet's escape; the forum through which the great creative minds of our generation must speak? Certainly Kurt Cobain was a unique and special talent, a singer/guitarist/songwriter who saw both the sadness and the wry humor in the world around him. Ask anyone who ever had the pleasure of spending time with Cobain and their words will most likely be the same; here was a guy who gave a damn. He cared about the right social issues, about the people who listened to his music, about his family and his friends... he apparently just didn't care enough about himself.

In the three amazingly short years that Nirvana reigned at the

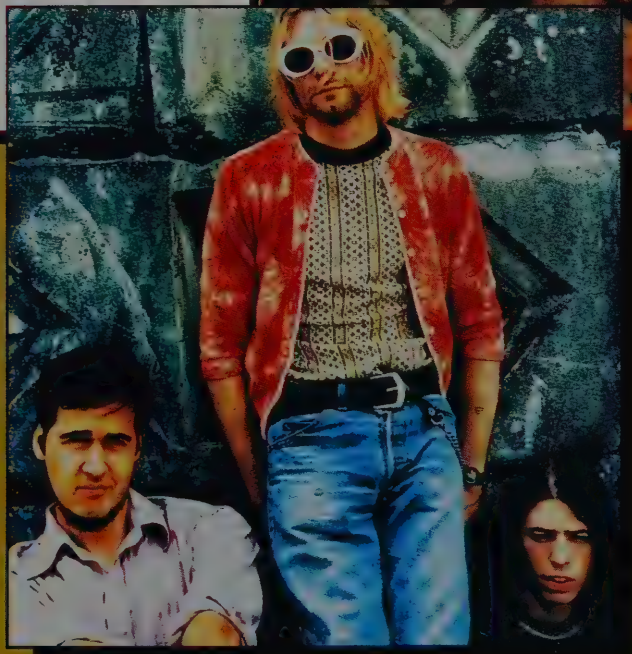
top of the rock world, they made a musical statement for the ages. Perhaps no other hard rock band captured the attitudes of their era better than Nirvana. From the moment *Smells Like Teen Spirit* blasted the band into public consciousness around the world, Cobain knew there was no turning back. There would be no returning to the underground status the band had enjoyed during their early recording career. Whether they liked it or not, they were bound to be something big— something important.

Kurt Cobain and Nirvana made special music at a very special time in American history. They were the eyes, ears and— most importantly— the voices of a young genera-

tion that was being too often taken for granted. If Cobain served as some sort of sacrificial lamb in order to create more interest in that generation, so be it. At least then his passing would not have been in vain. Perhaps the greatest legacy that Cobain can leave behind is the sad lesson that seemingly every generation must learn for themselves. It is the lesson that one man's dream may be another man's prison. That the pain of flying too high must never be combatted by drugs or drink. Perhaps the final word must be that we let the strength of Nirvana's music be Kurt Cobain's legacy, not the unfortunate weaknesses of the man that created it.



"There's no rebellion in rock and roll anymore."



on the songs if we wanted to. We recorded *Bleach* in six days. We did this one on three weeks. That's still very fast when you consider that amount of time a lot of bands take in the studio. Otherwise, we treated the album the same as if we were putting it out ourselves. Sure, we felt pressure to stay underground. We're experiencing the

typical independent-band-going-onto-a-major-label-punk-rock-identity-crisis. That's why we're vomiting on stage and smashing our gear more than ever now— all for the kids!"

Today, with the Cobain/Nirvana legacy being renewed once again thanks to the success of the band's recent collection, *Nirvana*, it seems as if a fresh generation of rock fans have begun to appreciate the unique musical perspectives of this precedent-shattering trio. Perhaps they never were as good, as important, as culturally significant as the media would have you believe— but maybe, just maybe, they were even *more* important. After all, this was the band that forever altered the perspectives of the rock world, changing the face of contemporary music at a time when it seemed as if the entire rock empire was going to fall into a bottomless pit of commercialism and corporate greed. If they accomplished nothing else, the mere fact that Nirvana almost single-handedly saved rock and roll for destroying itself is enough to ensure their permanent place in the musical pantheon.

"We're just some guys playing music," Cobain said. "But we're not just another mindless band asking people to forget important issues either. There's no rebellion in rock and roll anymore. No one, especially people our age, want to address important issues. They'd rather say, 'Nevermind.' I hope we can influence the mainstream and shake up the kids. Maybe we can change some kid's life and stop him from becoming a welder or a sleazy lawyer."

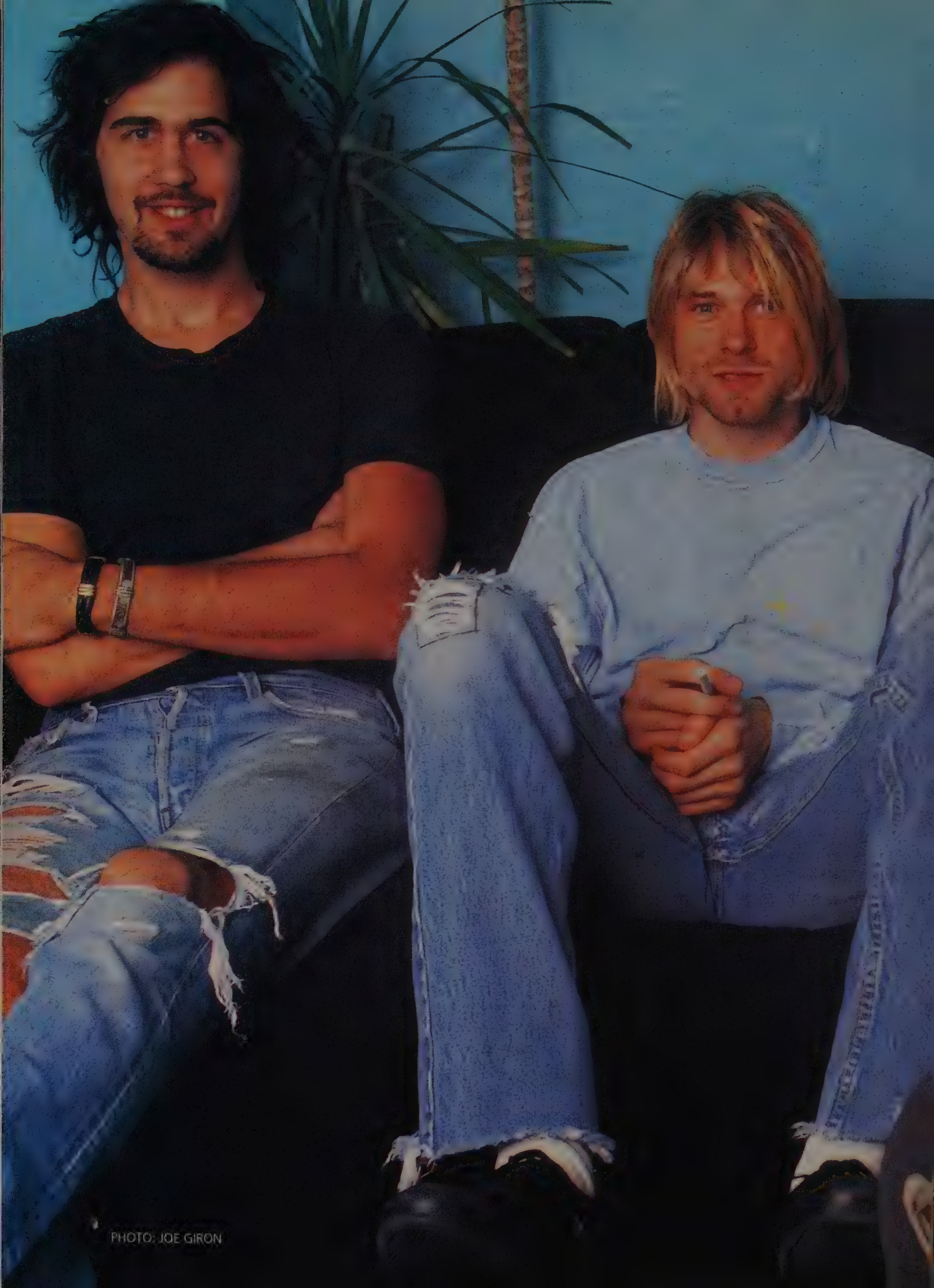


PHOTO: JOE GIRON

IN THE LEGACY LIVES ON •

HIT PARADER

The Legacy
Lives On

KURT COBAIN

HIT PARADE

SPECIAL COMME



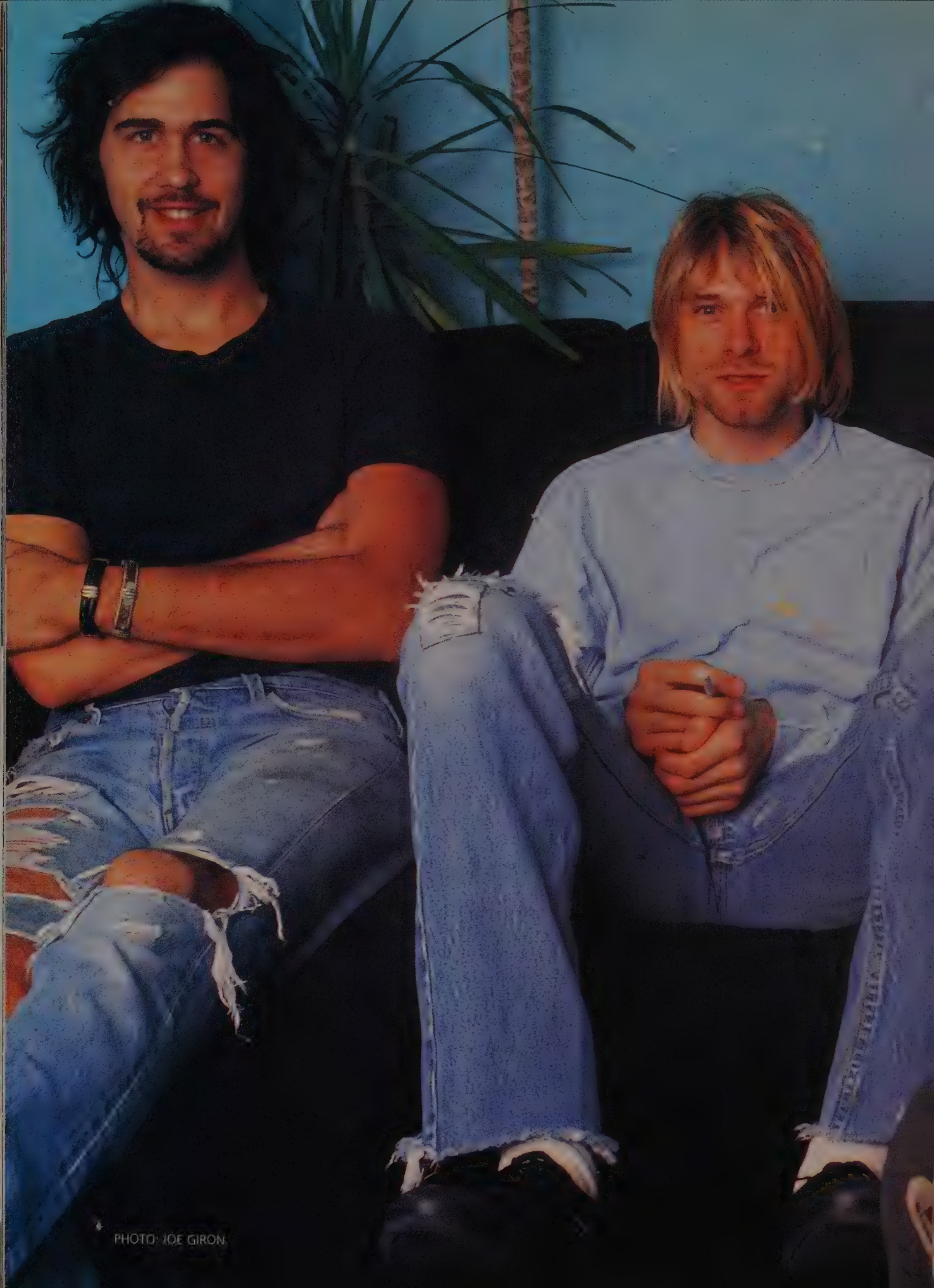


PHOTO: JOE GIRON

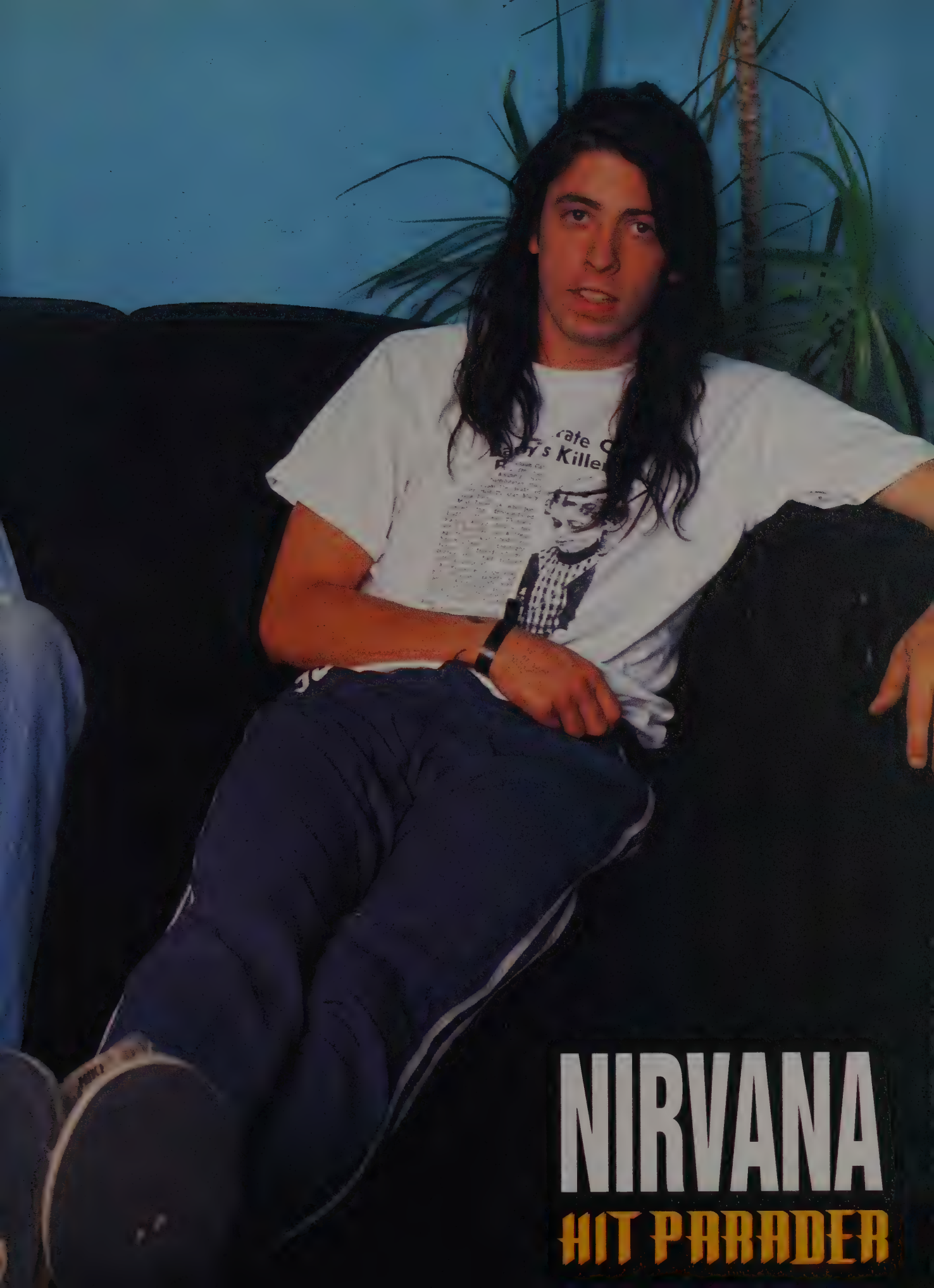
KURT COBAIN THE LEGACY LIVES ON • KURT COBAIN

MORATIVE ISSUE

100[®]

NIRVANA
THE INSIDE STORY





NIRVANA

HIT PARADER

MARILYN MANSON

TURNING UP THE HEAT

BY GENE PROCTOR



As Marilyn Manson's star continues to slip and slide through the cultural stratosphere of the 21st Century, and as this wild-eyed Florida-based artist expands his hard rock base to encompass more and more film work, increasing mainstream interest has begun to be focused on exactly what makes this decidedly off-center personality tick. As his career once again gains momentum with the impending release of his new disc, **The Golden Age of Grotesque**, and his appearance in a variety of noteworthy Hollywood flicks, it seems that after falling off the rock radar screen just a few years ago, MM once again finds himself the center of attention. Accordingly a new generation of Manson converts have begun asking age-old questions. Who is this guy? Where did he come from? Where is he going? Those are just a few of the inquiries continually being bandied about in various media circles these days. But it's not hard to understand why such queries have arisen. In fact few rock stars of any era have garnered more attention—both good and bad—than this guy who was born Brian Warner in Canton, Ohio back in 1968.

"My family is kind of the traditional middle class unit."

Just one look at Marilyn Manson is enough to convince you that this guy must have had a few very troubling moments during his childhood. While some cynics may state that Mr. Manson's outrageous appearance and attitude are little more than 2003's answer to such earlier rock icons as Kiss, Alice Cooper and Twisted Sister, the fact is that the public personas of Alice and T.S.'s Dee Snider were 99% act and 1% reality—a direct contrast to 24/7 craziness that lies near the heart of the Manson ideal. No, there's little doubt that this is one hauntingly different soul, a guy who professes his "understanding" of the Marquis de Sade's sexual depravity and his "fondness" for those surviving on society's outer edge. And sure enough, as one might expect, there were a series of nasty childhood memories that have served to inspire the multimedia lunacy that remains at the core of this entity known as Marilyn Manson.

"My family is kind of the traditional middle class unit," he said. "My mom is a nurse and my father operates a furniture store. They have always been behind what I've done—though I really don't think they understand me or what I'm doing. They were never the problem when I was growing up. I had a grandfather who was a sexual deviant, and I was exposed to a lot of unusual things in his house when I was about 12 or 13. He was an incredibly creepy, scary character—like something you'd see in a horror movie. He had throat cancer, so he had to bark out these noises in order to communicate—it was very weird."

Growing up mostly in Florida, as part of a strict Catholic family, young Marilyn found himself the near-constant subject of abuse from a wide variety of sources. As a small, skinny kid with off-beat tastes, he was the perpetual target of neighborhood bullies who beat the crap out of him on an almost daily basis. It was a life filled with fear and anxiety that Manson remembers, though he also is quick to admit that his parents always tried to do their best for him—which included providing him with a substantial allowance and sending him to an expensive Catholic private school. The latter, unfortunately, proved to be yet another reason for the neighborhood kids to turn against him.

"All the other kids in the neighborhood went to the area public school," he said. It wasn't a bad school, but my parents wanted me to get a good, Catholic education. But because everyone else thought I was going to a school for rich kids, they took great pleasure in beating me up at the bus stop every day. It became a ritual; to go school and be handed all the standard Christian school crap, then go home and get beaten up. I don't think my parents realized that the

crap that school filled my head with began to turn me in completely the other direction. When you have traditional Christian values shoved down your throat every day, year-after-year, you either learn to accept them, or you rebel. I think you can guess which direction I went in."

As a way of rebelling against his strict schooling, and as a retreat from his strange home life, Marilyn began to focus more and more attention on music—especially heavy metal bands like Black Sabbath and Kiss. He remembers those groups were his salvation and his motivation. He would study photos of early Kiss—dressed in their infamous makeup and black leather stage gear—and picture himself in the role of Paul Stanley. He would spin a Sabbath album and sing along to the howl of Ozzy Osbourne. It was then that Marilyn began to realize that making music was going to be both his creative outlet and his means of venting his anger, frustration and hostility.

"If I hadn't discovered music when I did, I wonder where I would be today," he said. "I could see myself in a much darker situation. I understand where a lot of the deviant members of society were coming from and what they were going through. The difference is that I found an outlet through which I could express myself to some extent. They never found that. Maybe everything we do—each and every one of us—is a cry for attention and help. The only difference is the form that cry happens to take."

Throughout the years, Manson's personal cry for attention has taken on many musical manifestations. His success with such albums as **Antichrist Superstar**, **Mechanical Animals**, and **Holy Wood** marked him as the progenitor of New Metal's "sock rock" movement, one that reached its peak a few years back with the rise to prominence of Slipknot. But just as the likes of Mudvayne, Crossbreed and Mushroomhead were using Manson-inspired metallic mayhem to launch themselves into the spotlight, MM himself was already moving beyond the pale, creating a new more aesthetic (though no less troubling) persona that seems to feed off of the teachings of the Marquis de Sade and is fueled by Manson's own sex-drenched dreams. This is the Marilyn Manson will all must come face-to-face with in 2003, and it promises to be a very interesting meeting.

"When I completed my album 'trilogy' with **Holy Wood**, I knew I wanted to move on to something else that inspired me," he said. "I grew tired of looking inward. I wanted to expand my scope, and with this album I believe I have."

To put it as simply as possible, few heavy metal bands have ever enjoyed the level of commercial success and artistic respect attained by Metallica. Their past discs, including **Ride The Lightning**, **...And Justice For All**, **Load** and **Reload** have sold over 50 million copies world-wide, and their tours have constantly played before sold out throngs from Boston to Bangkok. Yet for all that they've managed to achieve during their historic 20 year career, there's no question that 2003 is shaping up as a critical year for drummer Lars Ulrich, guitarist/vocalist James Hetfield and guitarist Kirk Hammett. Four years have now passed since the group's last studio release, and during that time much has happened in the Metalli-world.

Gone is long-time bassist Jason Newsted. Gone, hopefully, as well are any lingering effects of Hetfield's decision to clean up his act and rid his body of the various abuses that were threatening to rob him of his focus... if not his life. Not gone, however, is the growing sensation that Metallica's time as the leading taste-makers and trend-breakers of the hard rock world may be over. Their war with Napster, and their high-profile public persona (which has occasionally presented a rather vitriolic, self-absorbed version of these multi-millionaires to the music-starved masses) have

to sound tragically hip.

"There's no shortage of song ideas," Ulrich said. "At one point we had about two dozen solid ideas floating around, and we even briefly discussed the idea of once again doing two CDs— like with **Load** and **Reload**. But we've tried to scale it back and just focus on the songs that work best for us. We're not that scared to toss something aside— which is very different than it's been in the past. Before, any scrap of a good idea was saved and utilized one way or another. This time we've really tied to be much more selective, and not as protective of everything we've done. We've grown up and learned to let go a bit, and that's made for a much happier, looser, more creative environment."

Of course, many Metallica fans want to know who the band's new bassist will be... and when that lucky fellow will be hired. Having survived quite nicely in the studio with Rock handling a majority of the new disc's bass responsibilities, the band's three core members see no particular need to rush their decision. When it comes time to hit the tour trail (which now seems to be most likely in the fall), a decision will *then* be made. And while we do know that the choice will definitely

METALLICA

RECLAIMING THEIR THRONE

soured a new generation of fans— many of whom view Metallica as little more than their older brother's heavy metal band.

One would be hard pressed, however, to notice any overt concern about such matters from the members of this hallowed unit. As they continue to slave away in a variety of studios in an effort to complete their now somewhat overdue new album (with producer Bob Rock standing in as their part-time bassist), it would almost seem as if this Troika of Metal Mayhem is almost oblivious to many of the opinions and attitudes that now swirl around them. As they divide their time between their new musical output and their various personal health regimens, it would appear as if many of the music world's concerns regarding Metallica are having little or no impact on the band members themselves.

"We're wrapped up in the music we're making," Ulrich admitted. "And that process is giving us some great results. We're not working with a schedule, because that's one of the things we promised ourselves we'd never do again. We're writing together and enjoying the process more than we have in a very long time. Working with James on the song writing has opened both our eyes— it's challenged us. Before, we'd write on our own then bring our ideas in front of the band. Now we're all working together on everything, jamming out ideas and making things come together. It's working!"

The fact is that much of the rock world is eagerly waiting to hear just how well Metallica's revised studio procedures have worked. Will they yield a bumper crop of radio-friendly metal hits? Or will this ever-clever unit draw upon the inspiration provided by today's generation of hard rock heroes and take their new efforts in a more cutting-edge direction? Those who know Metallica best believe that the band will most likely stick to their tried-and-true musical principles, creating exciting new Metallica music rather than presenting some updated attempt

BY LEE TILLINGHAST

not be Rock (whose myriad production responsibilities virtually prohibit him from tackling such a time-consuming endeavor), we still don't know who the choice *will* be... and apparently neither do the members of Metallica.

"One of the things we all agreed upon was that taking somebody new into the studio while we were making an album would be very risky," Ulrich said. "We've always had such amazing chemistry, that to possibly mess that up would be a disaster. With Bob, we know exactly who we're dealing with. He's been a part of our family for a dozen years. He knows us better than we know ourselves. On top of that, he's an excellent musician who really has brought something special to his bass parts. So, no we haven't even seriously begun to think about who the new bassist might be... and we won't think about it until the time comes when we have to."

As fans have grown to expect from Metallica, with this band's never-in-a-hurry recording schedule it still might be many months before they have to finally make that all-important decision regarding their new bass player. Historically, Metallica have ranked among hard rock's *least* prolific bands, often taking three or even four years between the release of new studio product. And if any of us believe that having the band write together for their new album will speed up this often arduous process, we'd all better think again. In fact, according to Ulrich, this "all-for-one and one-for-all" writing philosophy has actually made making the album an even longer process!

"It does seem to take a little longer when we're all writing together," Ulrich said. "Maybe it's because we're discussing everything and jamming a lot, I don't know. But it does take time. We don't mind. We're enjoying ourselves and the creative process. That's all that matters."

"The process of making new music is giving us some great results."



**KIRK
HAMMETT**

HIT PARADER

IN THEIR OWN WORDS . . .

LINKIN PARK

"We're almost always writing and toying around with new ideas."

There can be no way of accurately judging the degree of impact that Linkin Park have had upon the rock and roll world. During their two-plus years in the spotlight, this So Cal contingent has not only become one of contemporary music's most dynamic commercial forces, but they've also managed to prove the viability of the often derided hip-hop/hard rock connection. With the success of their debut disc, **Hybrid Theory**, as well as of their recent remix collection, **Reanimation**, vocalist Chester Bennington, vocalist Mike Shinoda, drummer Rob Bourdon, guitarist Brad Delson and d.j. Joseph Hahn have proven to be one of the rock world's most unique and dynamic attractions. If that wasn't enough, they've also proven to be among the most erudite and introspective of superstar acts. So without further fuss, we figured we'd just turn these pages over to the boys in the band, and present Linkin Park, In Their Own Words.

We're almost always writing and toying around with ideas. We do it on the bus. We do it at sound checks. We do it just about all the time. Making music is fun for us—it's what we do for pleasure. So when you get any combination of us together, we're usually listening to music, talking about music or making music. There is already some stuff that we've done with the next album in mind. But I don't know how serious we'll get about any of it until we know exactly when we're gonna go back into the studio.

-MIKE SHINODA

Our whole approach has been to try and connect with the fans. We've all been to shows where the band acts like they're bigger than life on stage. That's just not us. On our first headlining tour, I think we spent more time each night hanging out with the fans after the show than we spent on stage. We were playing for about an hour, but on a lot of occasions we'd spend the next two hours hanging out and signing autographs. That was a lot of fun. As long as people were there, we'd hang out with them.

-CHESTER BENNINGTON

The fans have always been very kind to us, so for us to take a little time to show them that same kind of respect is the least we can do. They've made this band what it is today, so anyone who ever says that getting recognized is some kind of a "bother" just doesn't get it.

-BRAD DELSON

We've learned what makes us happy, and that's just hangin' out with one another and making great music. That we've been able to do this together and share it with one another has made it all the better. We started out with our shared goals and ambitions, and to see them come true is just incredible.

-JOSEPH HAHN

We're very much a team in this band, we like working together and writing together. No matter who may have come up with the basic song structure, when it comes to something like the chorus, you can bet that everyone wants to put their own two cents in. It works for us. I imagine for some bands that can lead to chaos, but for us it's been great. We challenge and push one another, but since we've been together for so long, we just seem to sense what will work, and what won't work for a given song. We never even argue about those things. We just trust one another totally.

-MIKE SHINODA

It's always been up to us to prove what we can do. Having the album sell as well as it has, being on the road, and having everyone respond to us so well has just been incredible. But we're doing our best to deal with it as well as we can. I've wanted to do this my whole life, and I feel really blessed to be here. I guess what's happening to us proves that lot of hard work, dedi-

cation and faith can get you through anything and make it happen.

-CHESTER BENNINGTON

I think there's a lot of pressure on a young band that doesn't know if their music will find an audience. That's *real* pressure. Making music when you know that there are people interested in what you're doing is a lot more fun. Sometimes it's really difficult to be creative when you know there are people there watching you and waiting for you. That's something we discovered in the studio when we made the last album. It's one thing to be sitting around your house with some friends strumming on a guitar. It's something else when the producer is there, the clock is ticking, and things can't move ahead until you come up with one more creative idea. There were a couple of songs on the album where we were missing a key part for a long time. But in the end, even under all that pressure, we managed to get it done—and do it the right way. In fact, some of those songs turned out to be the best ones on the album.

-MIKE SHINODA

We don't want anyone to think of **Reanimation** as our next album. This is just a fun project that gives everyone a different slant on some songs that they've grown to know over the last few years. In a way, it's our way of saying "goodbye" to some of those tunes before we turn our attention to the next album. They'll always be part of us—especially when we play live—but we know it's time to turn the page and start looking ahead.

-BRAD DELSON

We're very together as a band. We share a lot of the same attitudes towards things. We present a unified front because of our backgrounds and our interests.

-JOSEPH HAHN

For us, it's always been about the passion. It's the passion we have for the music and the passion we have for the fans. We're not doing this for some ego trip where we can become rich and famous. We're doing it because it's our love. The fact that we can do something so cool, something that we enjoy doing so much, and actually be rewarded for it is kind of hard to comprehend. It really is like being in a long, wonderful dream. But if it is a dream, I hope nobody is gonna wake me up.

-MIKE SHINODA

I think one of Chester and Mike's goals is to be as integrated as possible. We want our sound to come across so that people go, "Oh, that's Linkin Park," not "I heard this hip-hop part, and now they're hitting me over the head with this rock chorus." We want everything to have dynamics, but also a continuous cohesive flavor. That way you know what band you're listening to. You know it's Linkin Park.

-BRAD DELSON



CHESTER BENNINGTON

HIT PARADER

Serj Tankian can't help but disguise a slight smirk when he begins to discuss the level of recent success enjoyed by his band, System of a Down. In the process, his dark eyes begin to sparkle and his slightly-demonic goatee takes on a far-less intimidating aura. It is clear from both his carefully-chosen words, and his highly-articulate manner of communication that even vocalist Tankian and band-

mates Daron Malakian (guitar), Shavo Odadjian (bass), and John Dolmayan (drums) remain a little overwhelmed by the kind of impact their powerful, cerebral brand of metallic rock has had upon the entire music world. Their most recent disc, **Toxicity**, has sold more than two million copies, and their co-headlining stint at last summer's Ozzfest took this band's "Q Level" to new levels of public awareness. Now their latest release, **Steal This Album**—a compilation of material "left over" from the band's previous studio efforts, has started life at the top of the sales charts. Apparently, there are plenty of good reasons for Tankian to offer a contented smile.

"A band like ours never became particularly enamored with the concepts of fame or fortune," he said. "Our original intent is still very much in place—and that's to create music that touches on issues that we feel are important and then to present them in as interesting a manner as possible. But unlike the growing public perception, not every song we do has some deep inner meaning or stands behind some strident social agenda. Some of them are just good rock and roll songs."

It certainly seems as if SOAD's ability to meld their socially relevant messages and their desire to just rock-out, has now yielded some major-league dividends. In the 18 months that have now passed since their most recent disc was released, this Los Angeles-based Armenian-American unit has won kudos from all sectors of contemporary music society. Metal-heads have continually praised them for their abrasive style and pull-out-all-the-stops approach. Alternative fans have latched on to the group's highly unconventional attitude to their craft. And even the rock mainstream has caught notice of the group's erudite method of disseminating their ear-blasting lyrical diatribes. Taken together, and with the additional impetus supplied by **Steal This Album**, all this attention has served to make System one of the most note-worthy, praise-worthy and just-plain-worthy members of the New Metal community.

"They're special," said a New York-based industry insider. "The fact is that System of a Down has already displayed the smarts and the talent to become one of those truly significant groups—the kind of band that makes even the most jaded mainstream journalist sit up and take notice. Sure they're loud and they rock, but it's what they communicate through their words that's really important."

the wake of Rage Against The Machine's untimely demise, System has now somewhat unwittingly assumed the mantle of hard rock's most outspoken and relevant band. While such a distinction leaves Tankian rather cold, he does appreciate the recognition, as well as the level of fanaticism that his band's fans have brought to each and every one of the group's recent shows.

SYSTEM OF A DOWN

Indeed, it is their special mix of words and music that has made this unit stand out from the hard rocking crowd. Listening to a System of a Down album is often akin to being caught up in the swirling vortex of a musical hurricane. The lyrics, the volume, the unrelenting guitar-driven power created by this politically savvy, intellectually stimulating band have the ability to sweep over you like a raw

"I don't really like comparisons between bands," he said. "That tends to be a lazy way of analyzing what a group does. To compare us to this group or that group may be fun for some people, but it just seems silly to me. Judge us for who we are and what we do, that's all I ask. When I look out and see the way the fans are responding, I don't think that we've assumed any mantle or taken on some

THE ART OF THE STEAL

BY RANDY SMITH

preordained role. We're entertaining them, and hopefully giving them something to think about in the process."

With their work on Ozzfest now long-since completed, and no extensive road responsibilities currently staring them in their collective faces, could it possibly be time for System of a Down to consider going back into the recording studio? After all, it took them nearly four years to

desert storm. In the process of doing so, their abrasive style can stimulate and incite just as easily as their music's inherent strength can serve to obliterate everything in its path. For this quartet, their music represents more than just some riff-heavy vent or some acid-tongued rant. Rather, their from-the-soul sound stands as the true outlet for SOAD's beliefs, their philosophies and their frustrations.

"Everything that we are, and everything the we stand for comes out through the

"People shouldn't look at the music on Steal This Album as 'leftovers.'"

music we make," Tankian said. "Our heritage, our politics are really important, but our musical vibe together is the main thing. That's what has always made this band very special."

For a band that has released just three albums—and one must consider **Steal This Album** to be just as viable a band release as either **Toxicity** or **System of a Down**—there's no denying the degree of impact that this unit has made upon the rock and roll playing field. By blending politically-inspired rhetoric with the raw power that has come to characterize the New Metal movement, SOAD has emerged as one of this era's most significant hard rock participants. Indeed, it wouldn't be that outrageous to say that in

follow up their debut album with **Toxicity**, and even the band members themselves have stated a growing reluctance to wait that long before producing their next album. Sure **Steal This Album** fills an important void, but fans still crave new music. Tankian is rather reluctant to discuss-in-detail what may be waiting directly ahead for he and his bandmates. Perhaps there is a surprise or two lingering behind that ever-present smirk.

"We'll have to wait and see," he said. "We all have other interests away from music, and we enjoy pursuing them when we have the time. But making music is the central ingredient of our lives, and I think it's a very safe bet that we'll get back to that sooner or later."

SYSTEM OF A DOWN



HIT PARADER

Over The Edge

BY VINCENT CECOLINI

HARD ROCK'S NEW STARS

FRESH OFF OF A TRIUMPHANT U.S. TOUR, Norwegian Black Metal kings Kovenant are hard at work on a new record, due sometime in 2003. To satiate their fans, the band have remixed, remastered and re-released their once hard-to-find debut, **In Times Before The Light**.

"Confronted with the possibility to reissue it, we thought we finally could do the job properly," says guitarist Psycoma. "The album has always been surrounded by misfortune and chaos. I thought re-releasing the record would be a good way of preparing and getting into the right state of mind for working on our next album. Work on the re-issue eventually overlapped with our work on the new. There is a lot of work to do, but it did get the creative juices flowing."

The band, which also includes singer/bassist Lex Icon and drummer Hellhammer "tweaked" their debut's original master tapes. "It was a matter of what to do or what not to do," says Psycoma. "If you start messing with the drums, then the guitars might seem a little weak, and then the bass isn't too hot, and so forth. So at one point we just said, 'let's just do it all.'"

"The guitars, bass, keyboards and programming are all new recordings. The drums and the vocals were rearranged and revamped, but we did it without ruining

the integrity of the original recording. We didn't want it to sound entirely new. You could say that we tried to fulfill the original intent of our debut.

Maintaining the spirit of their debut must have been difficult, since they drastically changed their sound on the last record, 1999's **Animatronic**, embracing the seminal work of both Marilyn Manson and Rammstein. "We didn't intentionally change our sound," argues Psycoma. "Our surrounding environment simply didn't move along in the same manner as we did."

Still, the guitarist admits that his band is no longer simply "Black Metal." "We create musical scenarios of post-apocalyptic cyber metal," he says. "And, believe me, we sound as pretentious as that labels sounds."

The band has nearly completed work on their fourth album. They are currently in Germany putting the finishing touches on it. The album will have at least 14 tracks and will have a running time of nearly 90 minutes. While most European artists dream of touring the United States, the guitarist confesses that he didn't enjoy his first visit to America.

"Although it will not get in the way of Kovenant doing another U.S. tour, I must admit that I'm not a big fan of working in the States," he said. "But we will return."

KOVENANT





HOPE CONSPIRACY

Americans need some proper music soon."

SOME BANDS SPEND YEARS in the studio creating albums. New Mexico's Spiritu recorded their self-titled debut during a three-day trip to Seattle last December. It might be hard to believe, but the band, together with famed producer Jack Endino, recorded and mixed the album in just three days. "Then they drove straight back to New Mexico," laughs drummer Kenny, who joined just months after the

recording session. "The six songs on the disc are representative of the many styles that get this band off. There's slow doom, thick grunge and heavy grooves. One of the things that I really liked was that it does not sound like the same song for forty minutes."

The drummer has known Spiritu's bassist, John, for a dozen years. "We jammed a couple of times way back when, but never did anything real," he continues. "Last March, I was minding my own business not playing music at all when



DOWN THE SUN

John called me out of the blue and asked me to audition for his band. Their drummer had quit. I had heard that he was in a good band and I knew it was a serious deal, but joining a real, original band was the last thing on my mind five days after my son was born. John said 'Yeah, I heard. Congrats. But Spiritu is a great band. Just listen to the disc and see what you think.' After a lot of thought and discussion, I auditioned. It was something I couldn't pass up.

The drummer describes Spiritu in one word "Heavy." "John plays a six string bass through eighteen pedals and, most importantly, he's very musical with all of it," says Kenny. "So when that thick bass layer is under Chav's low and heavy guitar sound it's just rich. And Jadd sings kind of rough and melodic. I guess the most important thing is that this band is about groove, not crunch."

THE HOPE CONSPIRACY IS a Boston-based hardcore/punk outfit featuring former members of Harvest. Compared to bands such as Snapcase and Time Flies, they've issued an EP and two full-length albums. Their debut was 2000's **Cold Blue**. Their new album, **Endnote**, has been getting rave reviews. Although they played their first show in December 1999, the band had come together earlier that year, when Harvest split and three of its members decided to stick together. After months of rehearsals they added another guitarist and then a singer, Kevin. The band contends that although they have performed at many of the clubs that make up the current Boston Underground music scene, they're "a product of the underground scene in general." Bassist Jonas says that since the band's members come from all over the country, they "collect" their influences from everywhere. "Part of the band would consider

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I1332 COAL CHAMBER, Dark Days/Group	JZ1270 KITTIE, Cat skull	JE0117 TOOL, Nerve ending, white	JH1160 INCUBUS, Lotus
I1159 COLD, Payaso cartoon group	JZ1225 KMFDM, Attack	J60122 TOOL, Spiral, blk	JE1165 KORN, Spunt
Z1310 COLDPLAY, Cold Feet, charcoal	JE0379 KORN, Big eyes, steel blue	J60123 TOOL, Elements, blk	JE1254 KORN, Numb Skull
60043 CRADLE/FILTH, Mutant (\$16.95)	JE0585 KORN, Karmation, charcoal	JE1305 TRUST CO, Athletic logo, ash	JH1161 LINKIN PARK, Logo, blk
I1481 CRADLE/FILTH-Metal Forged	JE1188 KORN, Glow in dark, Skull logo	J11317 TYPE O NEGATIVE, Sickle, red	JX1249 COURTNY LOVE, Bk long sleeve-X
Z1279 THE CURE, Boys Don't Cry	JE1189 KORN, CD covers collage	J11422 UNWRITTEN LAW, Justice	JE1141 MARILYN MANSON, Magician
I1097 THE CURE, Bob on black	JE1196 KORN, Full Moon, group	J60109 THE USED, Logo	JE1302 MUDVAYNE, Pyramid, red
T0940 DANIIG, Skull	JE12018 KORN, Skull, red (\$16.95)	JH1335 THE VINELS, Logo	JE1274 MUSHROOMHEAD, Logo
Z1309 DEADSY, Symbols, royal blue	JE1253 KORN, Laboratory, navy	J11366 ROB ZOMBIE, Demon	JE1280 NIGHTMARE/XMAS, Dance
I1298 DEF LEPPARD, High n Dry	J60128 LED ZEPPELIN, Stairway (\$16.95)	J11479 ROB ZOMBIE, House/1000 Corpses	J11460 OZZFEST, star logo
E0338 DEFTONES, Screaming Kitty	JZ1323 LEVEL 27, Wings logo, blk	J10400 WHITE ZOMBIE, group	J11427 PANTERA, Steel Snakes
I1279 DEFTONES, Defstar logo	JH1332 LESS/JAKE, Evolution kid	J10594 WHITE ZOMBIE, Circle monster	JH1339 SLIPKNOT, Tribal/red/wh
I1201 DEFTONES, El Diabolo	JE1255 LIMP BIZKIT, Dawg		JX1307 SLIPKNOT, Tribal s, blk
I1408 DEFTONES, Giddup, red	J60059 LINKIN PARK, Honeycomb (\$16.95)		JH1210 SLIPKNOT, Maggot logo
I2300 DEFTONES, Italia, green	JH0011 M MANSON, Blue angel		J11343 SLIPKNOT, star circle
I1247 DISTURBED, Vinyl logo	JH0043 M MANSON, Copper Angel		JA422 STAINED, Super S, blk
I1265 DISTURBED, Believe	JH0088 M MANSON, Fish logo		JE1263 STATION X, Kitty
I1266 DISTURBED, Rise	JH0118 M MANSON, Gold Skull(^)		J11269 SYS/DOWN-Logo on blue/white
I1270 DISTURBED, Prophet	JH0119 M MANSON, Family Portrait		J11352 SYS/DOWN-glitter logo
I1259 DROWNING POOL, Texas Metal	JH0120 MARTLYN MANSON, 7 Fingers		JK0363 TOOL, Logo, lycra
I1189 THE EVIL DEAD, Cheryl	J00143 M MANSON, Embroidered longsl		JE1304 TRUST CO., Group, blk
J1298 FEAR FACTORY, Fist/group	JK0384 M MANSON, Got Violence longsl		J11463 ROB ZOMBIE, Little devil
I1245 FEAR FACTORY, Take Me Apart	JE1083 M MANSON, Emperor		
60050 FOO FIGHTERS, Alien, green	JZ1280 MESHUGGAH, Audio drug		
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HS117 Incubus, grid	HS151 Sys/Dwn-red
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SPIRITU

Boston Hard Core music as their biggest influence," he says. "As for the band as a whole, we really love Damnation A.D., 108, Unbroken, Deadguy, Entombed, Refused and Black Flag."

"Ironically, while most bands shun 'labels,' The Hope Conspiracy admit that they are a Hard Core Punk band. 'We're also a heavy rock band,'" adds Jonas. "People like to throw around those words like 'metal-core' with us, but that couldn't be further from the truth. Someone said once that we have 'a kind of Black Flag meets Helmet sound.' I think that is a fairly accurate assessment. We also like Motorhead. If we were compared to them we'd really be excited."

Although **Endnote** sounds like the title of a farewell record, Jonas admits that there's still plenty of music to come from The Hope Conspiracy. "The mood of the record seemed to fit that word," he explains. "The lyrics, the layout, the songs, everything felt right. Musically, **Endnote** is different from our last record. This record has a much rawer feel to it. The songs are stripped down. When we were writing I remember thinking 'this sounds angry and people need to hear it.'"

"Although I wouldn't be surprised if people said it sounds nothing like our other stuff I'd still disagree. I think it sounds more like our really old stuff than the songs on our last album. I think we took out everything we were trying to do on our old releases that never really seemed to work 100% and just traded it in for something that feels much more real."

As with most rock bands, touring is essential to this unit's existence. "We've done more than our fair share of touring," he says. "There is just something about bands that work hard and play shows everywhere, all the time. There are even some bands that I couldn't ever listen to, but they work hard and get far because of it and I can respect that."

WHILE MANY BANDS HAVE come away from tours with

Slayer looking as if they've just gone 12 rounds with Mike Tyson, downthesun says that the tour went great. "We made it," laughs bassist Kuk. "It was a little difficult to hit the road before our self-titled debut was released, but you have to start somewhere. It was a challenge every night to try to win fans and Slayer fans are the most brutal fans in metal, but for us to be accepted every night was great. There was absolutely nothing thrown at us."

Downthesun formed during the middle of 1999. Kuk and keyboardist Church were in a band that opened a show for Slipknot, which caught the attention of their Clown. It was Clown's guiding influence that eventually helped downthesun land a record deal. "He's really helped us," Kuk says. "Clown rules!"

Kuk's biggest influences are Metallica, Slayer, Black Sabbath, Kiss, Iron Maiden, and Motley Crüe. "Our peers are the humans we live with in this world everyday," says Kuk. "Although the band's sound has been referred to as both punk and metal, the bassist says it isn't fair to call it anything but "music." "Art is art right?" he continues. "Why does everything have to be labeled. If you have to call it something call it downthesun. Our sound is true, heavy ass-stomping, midwest, white trash metal."

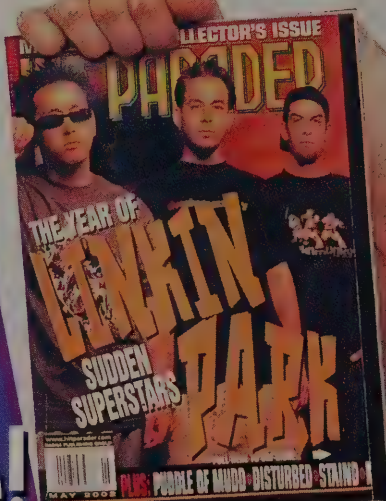
Kuk came up with the band's name, which means "to draw down the energy of the sun to create a circle of magic." "That's what we do when we write and play music," says Kuk. "It's our kind of magic. The number six is the number of the sun. There are six of us in the band (the band is filled out by singer Aaron, singer Satone, guitarist Bruce Swink and drummer Danny Spain). downthesun is the energy and magic of the 6 souls in this band."

The first single from their self-titled debut is *Medicated*, a song about the world's dependency on drugs. "Whatever problem there is that you have or feel, there's a drug for it," says Kuk. "If you're unhappy there is a drug that will balance you out."

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Trust Company:
"The reaction to
this album means
everything to us."

There are certain songs that play on the radio and virtually demand that you listen to them. C'mon, you know what we mean. They're so cool, so hip or so powerful that you simply caaaaan't stop humming their melody... no matter how hard you try. Of course, whether we want to admit it or not (and of course, all of us red-blooded metal lovers will deny it with our last breath), more often than not, those infectious, gotta-hear-'em tunes are performed by some faceless pop diva or by some boy-band atrocity that will be forgotten before your afternoon soft-drink goes flat. But every once-in-a-while a real rock and roll band comes along to deliver the kind of special song that we're talking about. And make no mistake about it, the Trust Company's *Downfall* is exactly that kind of tune.

With its rough-and-ready guitar power, and stick-to-your-brain-like-tar-paper chorus, it's a song that has already cut through the mediocrity that currently congests the popular music scene and found a happy home on hard rock stations... as well as on more conventional contemporary music outlets. But the success of *Downfall* (which also was featured on one of those metal-friendly WWE wrestling pay-per-views) is only the tip of the rock and roll iceberg when it comes to analyzing the musical output of this Southern-based quartet. Follow-up tracks like *Falling Apart* and *Running From Me* have already proven the depth and breadth of the Trust Company's first album, *The Lonely Position*

TRUST COMPANY

FAST & FURIOUS

BY RICHARD HEIMLICH

of *Neutral*, and shown that band members Kevin Palmer (guitars/vocals), James Fukai (guitars), Josh Moates (bass) and Jason Singleton (drums) now appear to be on a collision course with full-out New Metal stardom.

"It's great how *Downfall* has gotten so much attention," Palmer said. "When you're a young band without any track record, and you make an album, you can never be sure how anyone will react to it. Your friends and family will tell you it's great. And your record label will pat you on the back. But until it actually comes out, and people start to hear it, you can never be sure of anything."

Even four months after the appearance of their debut disc, the Trust Co. guys still seem a little unsure about the true direction of their rock and roll career. Like the slightly

drunk airline pilot who proudly proclaims, "I don't know where we're goin', but we're makin' excellent time," this unit has enjoyed a fast-and-furious introduction into the hard rock world. They may not yet know exactly how far their rocket ride to fame may carry them over the upcoming months, but they certainly know they're enjoying the trip. With exciting tour possibilities in the offing, and even more extensive radio and MTV rotation plays just waiting to begin, all signs point to the Trust Company continuing their rapid rise to the top.

"When you first hear your music on the radio, or see your picture in a national magazine, it's kind of hard to accept," Palmer said. "Part of you is saying, 'Hey, what's all this about?' But we're not complaining about it. We want it to keep building for as long as it can."

Considering the various career hurdles that this inventive foursome have already cleared along their rock and roll path, it seems unlikely that they're about to let any intrusion stand between them and their ultimate musical goals. It's taken the Trust Co. nearly a decade of non-stop effort, plus constant movement from one part of the nation to the next, in order for their dreams to begin reaching fruition. The band's long road to the top began in Montgomery, Alabama, back in 1993. It was then that Palmer and Singleton first joined forces and realized that their shared rock and roll vision could lead them to some exciting places. Little did the pair sense that it would take them so long—as well as countless roster changes and coast-to-coast transitions—before their band, then called 41 Down, was to finally score in the Big Time.

Please understand, it wasn't as if the members of the Trust Company were just sitting around waiting for destiny to find them. During their time in the indie hinterlands, the band managed to record two critically acclaimed discs, each of which further solidified the unit's unique musical direction. But by early 2002—shortly after the release of their second indie album,

True Parallels, things began to really take off for the group. Local radio support, and shows where they performed with the likes of Godsmack caught the ears of major label executives, and soon the chase to sign these "upstarts" was underway. Soon after, they found themselves in the recording studio, and now with the release of the band's major label debut, the various hardships of their career have only served to make the band's victory with **The Lonely Position of Neutral** that much sweeter.

"When you first hear your music on the radio it's hard to believe."

"We played in New York one week, then in L.A. the next," Palmer said. "The labels wanted us to showcase, and we certainly weren't gonna turn down the chance. Within a few months, we had signed our major label deal and now we're ready to take it from there. We're not going to sit here bemoaning all the things we've gone through. Most of the time we were having a good time, playing our music, and seeing what was out there. Of course, there have

been moments when we wondered if things would ever break for us. We wanted to get on a major label and really do things the right way. Well, now we've got our chance."

Indeed they do. And judging by the immediate and overwhelming reaction afford **The Lonely Position of Neutral**, it would seem as if this unit's long trail to the top has proven to be well worth the trouble. The Trust Company's sound, with its rich blending of powerful, guitar-driven beats and haunting melodies, has quickly won converts in all corners of the rock kingdom, many of whom have rallied behind the strident notes that characterize the musical power and the glory that is *Downfall*. It is that track, in fact, that has helped

garner the band rave reviews, as well as a prime opening slot on Puddle of Mudd's recent national tour.

"The reaction that album has received means everything to us," Palmer explained. "When you've kicked around for awhile, you learn to appreciate when things happen in a good way. We've always been confident in our music, and now to have other people reaffirm our belief is really a great feeling."

"We've paid our dues, now we want to travel all over the world."



When it comes to Rob Zombie, you never know exactly what you're going to get. For nearly 15 years, this long-haired, wild-eyed, self-proclaimed rock and roll "freak" has continually astounded the world with his myriad musical transformations and his unpredictable artistic statements. From best-selling albums with both White Zombie and on his own, to his (hopefully) soon-to-be-released Hollywood directing debut, *House of 1000 Corpses*, Zombie's world is one characterized by a never-ending search for the bizarre, the unusual and the unexpected.

So with all that in mind, how surprised should we have been by the starring role that Mr. Z assumed when it came to assembling the artists needed to finalize the recent Ramones tribute disc, *We're A Happy Family*? For months it was rumored that many of the rock world's elite would rally together to pay homage to New York's late, great punk pioneers. But as time continued to pass, and more questions began to be asked, some started to wonder if this oft-discussed project would ever actually see the light of day. Yet just as things were beginning to look bleak, who should ride to-the-rescue but Rob Zombie (who co-produced the disc with guitarist Johnny Ramone), helping to turn those hopes and dreams into a crunch-rocking reality.

"A project like this just doesn't come together overnight, and it certainly doesn't come together on its own," Zombie said. "It takes an amazing amount of time and effort. Right from the start everyone I spoke to about it was very supportive. But until they found out who else was involved, what songs they could perform, and who was going to release the album, nobody wanted to commit. But once word got out that we had people like the Chili Peppers and U2 ready to go, everyone wanted on. Things just took off from there."

It now clearly appears as if

We're A Happy Family

features one of the most diverse and potentially entertaining lineups in rock history. From Kiss performing *Do You Remember Rock and Roll Radio?* to Metallica's rockin' rendition of 53rd & 3rd to Marilyn Manson's scathing, campy version of *The KKK*

Took My Baby Away, the disc stands as a veritable Who's Who of contemporary music culture. Some of metal's most prestigious acts have joined together with the likes of Rancid (*Sheena Is A Punk Rocker*), Green Day (*Outsider*) and U2 (*Beat*

The Brat) to show the full breadth and depth of the Ramones' impact on every corner of modern rock society. But without Zombie's guiding hand, it seems like none of this would have ever come together—at least not in the "must-have" manner that it finally has.

"Rob was the driving force behind this album coming together," a label spokesperson said. "And once Johnny (Ramone) got involved, it made things go that much smoother. Rob was able to reach out to some of rock's biggest stars, while Johnny was able to keep things true to the Ramones' 'underground' legend by making sure that young bands like Rooney were included. All-in-all, the album turned out to be something very special—something that stands up and adds to the legacy of the Ramones."

In true-blue Zombie fashion, Rob went a giant step further than "merely" assembling the acts that appear on *We're A Happy*

Family and co-producing the disc. In fact, this jack-of-all-trades—who fancies himself quite the artist and graphic designer—actually designed the album's cover and packaging himself. He then turned to die-hard Ramones fan—and best-selling horror writer—Stephen King to create the disc's liner notes, which not only lovingly explain the band's vital place in the lexicon of rock history, but also why King found the band's work so important and compelling. With all the mind-numbing aspects of his work finally complete, Zombie was able to turn the entire project over to the record label and let them run with it as best they could.

"I've done what I can, and I've enjoyed every aspect of it," Zombie said. "I think there's a lot here for the fans to enjoy. The bands we worked with were very generous with their time and energy."

With his efforts on the Ramones' tribute disc bringing hefty media accolades

Zombie's way, it now seems to be the ideal time for this hyper-active rocker to turn his abundant energies in a variety of other directions. Perhaps paramount among these will be trying to *finally* have his oft-delayed \$7 million horror flick, *House of 1000 Corpses*, begin to see the light of day. That film—as most regular readers of this publication are well aware—was originally scheduled to be released by a major studio more than two years ago. But then due to the flick's somewhat over-the-top content (would you expect anything less from Zombie?) and the rather squeamish nature of many studio executives, *1000 Corpses* began a strange and at times frustrating odyssey between studios, and between promised release dates.

"I own the rights to the film, so I'm probably just going to release it myself," Zombie said. "I've had enough with dealing with studios who don't seem to know what they want to do. I've always known that a movie like this isn't for everyone, and I was never sure what a major studio was doing getting behind it. But it will

come out, that I promise. One way or another, people will have the chance to see it and judge it on their own."

Most Zombie fans hope that with his movie plans finally beginning to reach fruition, and his work on the Ramones disc now complete, Mr. Z may soon begin focusing his attention on writing and recording his next solo disc. Following the success of both 1999's *Hellbilly Deluxe* and 2001's *The Sinister Urge*, it seems that millions of fans around the globe are anxiously awaiting Zombie's next musical move. But the bearded vocalist doesn't seem particularly enthusiastic about hopping right back into the recording studio. In fact, he seems to feel that we may not even see a new Zombie album in 2003.

"I'm not really sure at this point," he said. "There are some projects that I'm interested in, and those would happen before I started another album. But I will start getting the songs together at some point in the near future. If things work out, we could have something out by year's end. If not, it'll happen soon after that."

ROB ZOMBIE

FAMILY PLANNING

BY RAY MEYER

"A project like this just doesn't come together overnight."

A portrait of Rob Zombie with long dreadlocks and a beard, wearing a black t-shirt with a graphic. He is looking upwards and to the right, with his hands clasped in front of him. The background is a warm, out-of-focus sunset or sunrise.

**ROB
ZOMBIE**

HIT PARADER

BY ROB ANDREWS

PEARL JAM

GRUNGE PIONEERS

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It may be somewhat difficult for today's generation of New Metal fans to comprehend the concept that a decade ago Pearl Jam was the biggest hard rock band around. At the apex of grunge's early-'90s ascendancy—which not-so-coincidentally coincided with the total demise of the late-'80s hair-metal movement—this Seattle-based unit stood for everything that was “cutting edge” about the rock and roll scene. In vocalist Eddie Vedder, the Jammers had a handsome, brooding, eminently talented frontman who despised the spotlight in much the same manner that today's stars despise limiting their liquid intake to bottled water. And through the blend of commerciality and “art” displayed on such multi-platinum albums as **Ten** and **Vs.** this unit created a musical legacy that is still being felt today. Unquestionably, Pearl Jam were the most significant, influential and successful band of their era. So with the appearance of **Riot Act**—the band's first album in nearly three years—it's easy to understand why a certain generation of fans have reacted with heartfelt enthusiasm to the latest offerings presented by Vedder, guitarist Stone Gossard, bassist Jeff Ament, drummer Matt Cameron and guitarist Mike McCready.

“We're more comfortable with who we are than ever before,” Gossard said. “We're also more comfortable with the music we're making. That's always been the thing that's brought us together and inspired us, and today that's more true than ever. Today, there are fewer outside distraction and pressures to distract us. We can all focus on what's important to us.”

The fact of the matter is that despite all that they've accomplished throughout the years, despite their hallowed status in rock and roll circles, and despite their guaranteed Hall of Fame certification at some point in the future, Pearl Jam is no longer a major commercial force in contemporary music. And, as strange as it may seem, this quintet is very pleased about their greatly diminished role as industry taste-makers and chart-breakers. Rather than being treated as some sort of pin-up cover-boys, or oft-quoted cultural icons, the PJ brigade can now simply go about their business, making music how and when they choose and touring if the mood happens to strike their fancy. For many bands such a drastic fall-from-grace would potentially be a humiliating, career-threatening happenstance. For Pearl Jam, such a situation appears to be the key that has opened the door to their on-going satisfaction.

“You don't make music wondering about anything but the music,” said Ament. “Anything else is really a distraction. I know a lot of fans would like to know everything that goes on in the group, but that's just not our way of doing things. We just go about our business and hope for the best. For the most part, that's worked for us.”

No one with eyes, ears or a modicum of common sense can deny that in recent days the bloom has fallen off the Pearl Jam rose. The band's reticence to tour, their reluctance to deal with the media, and their refusal to make videos have all added fuel to the fires of discussion concerning the group's diminishing fortunes. But quite honestly, for a band that sold over

ten million copies of their albums during the early '90s, their continuing sales decline (with **Riot Act** spending less than a month in the Top Ten of the sales charts) has apparently had little or no impact on Pearl Jam's creative soul. After all, this is certainly one band that never dreamed of life in the spotlight, never lived in the proverbial rock star “fast lane,” and never sought out high profile career opportunities. In fact, these guys often seemed to shun such activities as if they possessed all the inherent appeal of the Black Plague. Thus, it seems a virtual certainty that whether their future contains a return to multi-platinum superstardom or a continued ebbing of their commercial stature, Pearl Jam will stay true to their nature—handling it all with a minimum of fuss and a minimum of bother.

“Of all the band I've worked with over the years, they're one of the most unusual,” observed a record industry veteran. “They helped define what the ‘anti-star’ was to become in the early '90s. They're all sincerely nice, caring people who haven't let the temptations provided by their incredible success have much of an impact on them. They're still all basically the same guys I first met in a Seattle club in 1990. Their public image—especially Eddie's—has little to do with what really goes on within the band. All they've ever cared about is the music, and for that they should be commended.”

Don't for one second, however, think that Pearl

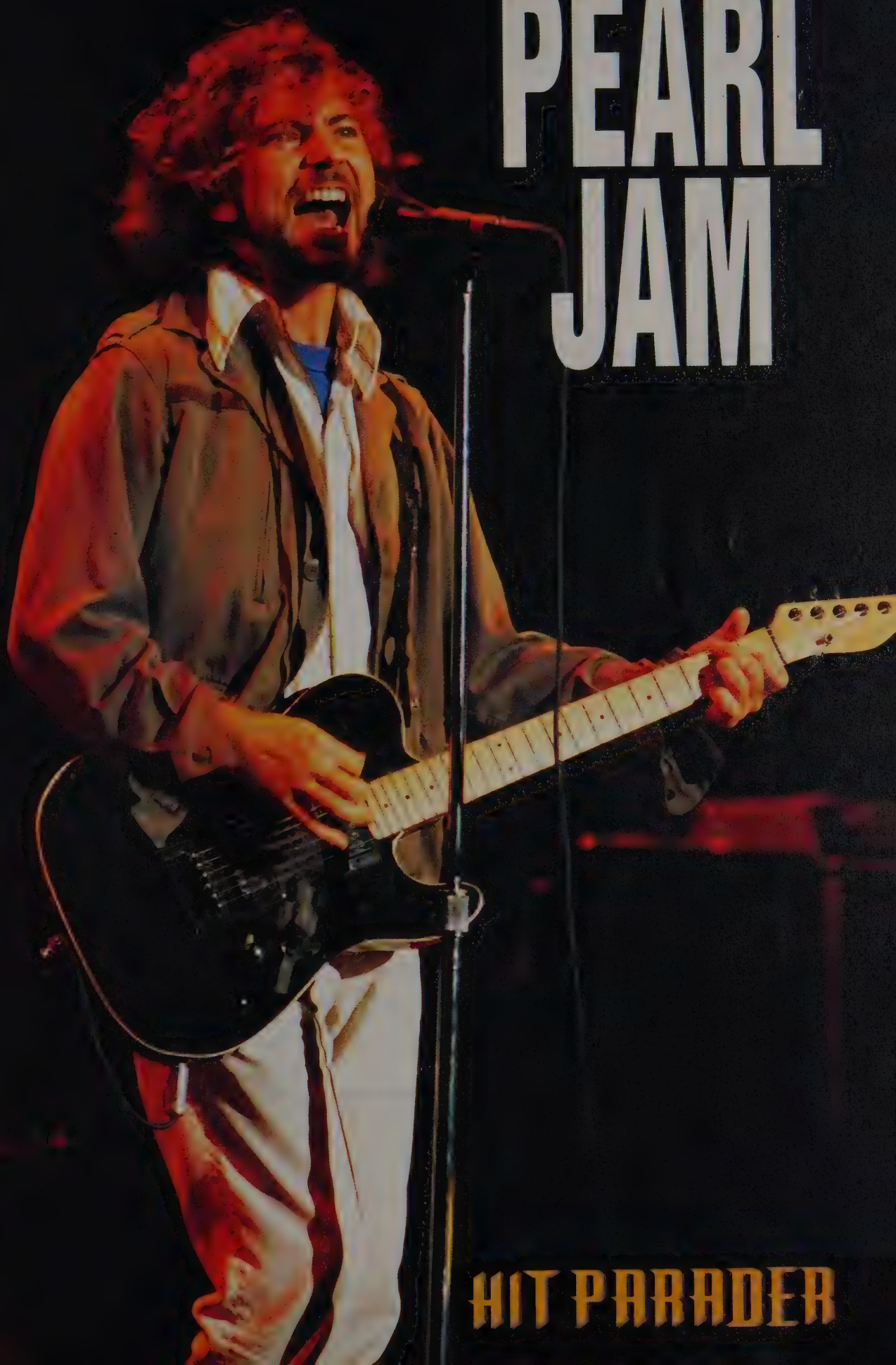
Jam hasn't at least *heard* some of the talk concerning their wavering career fortunes. According to those close to the scene, despite their outwardly devil-may-care appearance, the disappointing sales performance of **Riot Act** hit certain band members (i.e. Gossard, McCready and Ament) like a cold slap in the face. Indeed, much of Pearl Jam's future—as well as their future success—hinges, as always, on the group's often delicate internal chemistry. If the band can keep Vedder's penchant for self-righteous lyrical preaching under control, if the Jammer's creative core of Gossard, Vedder and McCready can focus their creative energies, and if the group's artistic juices don't lead them too far-afield, then it seems relatively safe to assume that Pearl Jam will continue to rock on for many more years to come. If they don't, however, it seems a virtual certainty that their commercial fortunes will continue to spiral downward at a dizzying rate. Perhaps, if they're not careful, rock fans ten years from now will look back at Pearl Jam's musical output with the same jaundiced eye that we currently cast upon such '80s pacesetters as Poison and Warrant. For a band with the talent of Pearl Jam, such a fate would be a sad epitaph, indeed.

“We don't worry about sales figures,” Gossard said. “We leave that up to the record company. Our concern remains with writing the best songs we can. Each day brings new challenges when you're working with musicians like these. That's what keeps everything interesting.”

“We're more comfortable with who we are than ever before.”

PHOTO: FRANK WHITE

PEARL JAM



HIT PARADER

LYRICALLY SPEAKING

the story behind the song

BY RENEE DAIGLE

IS IT HOT IN HERE?

As we embark on our March issue, thoughts of a dull and frigid month instantly fill our overactive imaginations. So, **Lyricaly Speaking** couldn't wait to set the wheels in motion and continue on with our tradition of focusing on prolific songwriters that in some way or another has made an important impact in our lives. You know, the ones that warm the heart and soul.

With this in mind, **Lyricaly Speaking** couldn't resist bringing back fan favorite, singer/songwriter, Jim Newquist of the band Caroline's Spine, and ask him about their latest release, as well as their **Live** CD, and, of course, the story behind his recent masterpiece, *July*.

"My favorite song off the new record is *July*," discloses Jim. "Why? Because, it's simple and to the point! This track was written during our tour with Kenny Wayne Sheppard, we were playing my hometown of Phoenix."

"The lyrics for *July* came from thinking about my past," continues Jim. "There were decisions I made that, upon reflection, I should have made better choices. Every now and then something will cause me to reflect on past mistakes whether it be a song, a movie, or even looking at the calendar to find uh, oh—it's July!"

We can relate to that story, Jim! So, what's the story behind this heart-wrenching track *really*? "The song is basically about mistakes you make in relationships with people—they might not remember or even care—but it gives me peace of mind to be apologetic about it."

"Musically, I wanted the song to be very straightforward—I think the verse and chorus are only two chords! Jason starts the song with a cool drum fill. From the start, you're into the story!"

In keeping with the essence of great songwriting, **Lyricaly Speaking** couldn't resist asking Jim, what's the hardest song you wrote for your latest recording effort, **Overlooked**? Jim replied, "The hardest song I wrote for this record was *Soldier Song*."

"I wrote it as a part of a trilogy that included a song called *22 Seconds* and *Sullivan*. The rest of the band wanted it on this record, so I had to go back and reshape it. It is very tough to go back into the studio and change something I completed so long ago."

What's his favorite song to play, live? "*End Up With You* comes across great live. Having just finished a string of solo acoustic dates, this song really connects with the audience."

Since we're on the subject of playing live, there is no better time to introduce the

"It is really cool that bandmecca.com is offering this disc to our vast audience. After hearing a lot of bootlegs, we wanted to have shows that were well recorded—through the board."





Check out C-Spine on
the web at:
carolinespine.com.

Live CD that Caroline's Spine recorded in 2000. Jim adds, "It was recorded between North America and Europe. Caroline's Spine has always been a live band. Even with our success at radio, we always placed the most emphasis on the live show." He continues, "It is really cool that *bandmecca.com* is offering this disc to our vast audience. After hearing a lot of bootlegs, we wanted to have shows that were well recorded—through the board. One of the best versions is *True Star*. Jason has a great drum beat in this song. Mark and Scott add amazing background vocals on the chorus make it really soar. It's just so aggressive and has that underlie of a punk sound."

"Recently, I was listening to the *Live* disc when I was out on the road. I love traveling to new and interesting places. From the smallest towns, to the biggest cities, I enjoy meeting new people and seeing familiar faces from shows past."

"When it comes to writing a song, all the lyrics come together because all of Spine songs start as acoustic song," Jim adds, "Writing songs on an acoustic guitar helps me find what I want to say. Usually melody comes first—then I try to fit words into the spaces—a collection of words sets the mood... and, you're off to the races!"

On a different note, Jim offered, "I wanted to thank everyone who has supported our band for so many years. I look forward to starting another tour by summer—see you all then. Peace and God Bless."

For the latest on Jim's solo project, please visit him on the web at 7thkid.com.

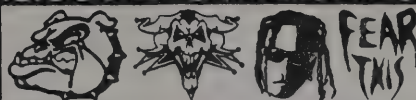
Enough said.

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2002 QUESTIONNAIRE

In our continuing effort to provide you with exactly the kind of coverage you want, can you please take a few minutes and answer these questions. As a token of our appreciation 25 people will be chosen at random to receive a free package of Hard Rock CDs.

1. What is your age? _____
 2. What is your gender? Male / Female
 3. Name your three favorite bands:

 4. Do you work? Yes / No
 5. If yes, full-time / part-time
 6. Do you buy music? Yes / No
 7. How often do you go to a record store?
times a month _____ times a week _____
 8. How many CDs per month do you buy?
1, 2, 3, 4, more
 9. How do you find out about new music?
Magazines, Radio, TV, Internet
 10. What is your favorite brand of soft drink?

 11. How often do you go to the movies? once a week, twice a week, or more
 12. Do you play video games? Yes / No
 13. Do you own a video game player? Yes / No
 14. If yes, what format? Play Station, Dream Cast, Nintendo, Other
 15. How often do you buy video games?
_____ times a year _____ times a month
_____ times a week
 16. Do you plan on buying a video game player?
Yes / No
 17. Do you use a computer? Yes / No
 18. Do you own a computer? Yes / No
 19. Do you plan to buy a new computer in the next twelve month? Yes / No
 20. Do you use the Internet? Yes / No
 21. Have you ever downloaded music? Yes / No
 22. Do you own an MP3 player? Yes / No
 23. Do you plan on buying an MP3 player? Yes / No
 24. Do you play a musical instrument? Yes / No
 25. How long have you been playing? _____ years
 26. What kind of musical instrument do you play?
Guitar / Bass / Drums / Keyboard / Other
 27. How often do you change your strings / drum sticks / drum heads?
_____ times a year _____ times a month
_____ don't change 'till they snap!
 28. Do you play in a band? Yes / No
 29. Do you plan on buying a new musical instrument in the next twelve months? Yes / No
 30. Have you ever purchased a product featured in **Hit Parader's** *Instrumentally Speaking* column? Yes / No
 31. Have you ever purchased anything advertised in **Hit Parader**? Yes / No
 32. Do you pass your **Hit Parader** copy on to someone else? Yes / No
 33. If yes, to how many people? _____
 34. Please list three other magazines you enjoy reading

 35. What kind of hobbies do you participate in?

- Name _____
Address _____
City _____ State _____
Zip Code _____
- You can either mail your responses to the address below:
- Hit Parader 2002 Questionnaire**
210 ROUTE 4 EAST, Suite 211, PARAMUS NJ 07652
Thanks, keep rockin'!

SLIPKNOT





HIT PARADER

A low-angle, upward-looking photograph of five young people (three men and two women) huddled together in a circle. They are looking down towards the camera. The background is a blue sky with a decorative, circular metal grate or umbrella frame. The lighting is bright, suggesting daytime. The people are dressed in casual, edgy clothing like leather jackets and dark shirts. One person is wearing leopard-print shoes.

NEUROTICA

HIT PARADER

COMING IN THE **APRIL** ISSUE OF

HIT PARADER

With the coming of spring naturally comes the corresponding appearance of both flowers and great rock and roll albums... and you can bet your bottom dollar (or just your bottom, if you prefer), that the April issue of **Hit Parader** will be there chronicling all the big-time heavy metal comings-and-goings for you. What could possibly be more exciting than providing the inside scoop on new albums from the likes of Linkin Park, Metallica, Staind and Godsmack? What could be better than revealing the ultimate tour tails of such bands as Saliva, Adema and Audioslave? It's all coming your way in next month's action-packed issue of **HP**!

But it's not only the biggest and brightest stars and the hotter-than-hades tours that will be attracting our April attention. We'll also cast our probing eye upon the likes of upstarts such as of Stone Sour and (Hed) p.e. as well as providing a blast-off point for a myriad of exciting new hard rock talent. And if all that wasn't enough to pique your curiosity, we'll further entice you with our dizzying array of exclusive color photos, in-depth profiles and incredible reviews and previews. Whew... it's enough to exhaust us just thinking about it, but our intrepid editorial staff really busted their butts in order to make sure that the April **HP** is the biggest, best, most metallic issue we've ever presented.

Hit Parader— still better than a front row seat at the hottest show in town!





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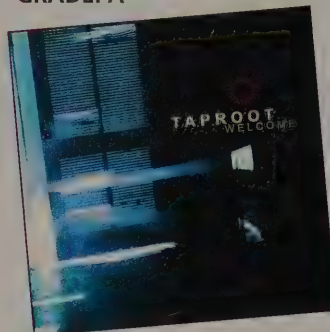
REVIEWS OF THE NEWEST CDs



MUDVAYNE, THE END OF ALL THINGS TO COME

There's no question that in the minds of many, Mudvayne are the "IT" band of the New Metal moment. With their wild, highly theatrical appearance and mathematically-inclined, science fiction style, this Illinois-based shock-rock unit has proven that they're more than just some colorful, flavor-of-the-month attraction. And now, with the emergence of their sophomore major label release, **The End of All Things to Come**, the renamed Spug, Gugg, Chud and Ru-D seem ready to take their brand of controlled musical chaos to the next level of world-wide acceptance. This is music that touches the brain, the foot and the soul with equal power.

GRADE: A-



TAPROOT, WELCOME

It's certainly no secret that Big Things are expected from Taproot with the arrival of their latest disc, **Welcome**. Just accessible enough to reach a cross-over rock audi-

ence, yet heavy enough to keep the metallic faithful satisfied, on their new effort this hard-charging unit seem to have hit their stride. Though occasionally the band's wide-ranging goals seem to detract from their primary musical purpose, there's no denying the power and precision that Taproot bring to their work. With charismatic vocalist Stephen Richards leading the way, this Michigan-based quartet seems poised upon hard rock's cutting edge, and their creepy-yet-highly-listenable sound may well end up making them Huge Stars before this year draws to a close.

GRADE: B

(HED) P.E., BLACKOUT

Some people insist that the Golden Age of rap/metal crossover has already come and gone. Perhaps if you believe in the Limp Bizkit brand of party hearty rock, you might have a point. But if your points of perspective revolve around the groundbreaking, expansive sounds of bands like P.O.D. and Linkin Park then you know the infusion of hip-hop and heavy rock is only in its formative stage. As shown throughout their latest disc, **Blackout**,

(Hed) p.e. may soon emerge as one of the rap/metal revolution's leading lights. From start to finish, this is a collection that breaks all the rules, and does so in a way that loudly and proudly proclaims that this special unit has arrived as a major force in the New Metal world.

GRADE: B



DOWNTHE SUN, DOWNTHE SUN

Throbbing like a chronic migraine, roaring like a lion in heat, downthesun is a band designed to bring a cloud to even the brightest spring day. Yet somehow, this group's darkly disturbing sound is so intense, so overwhelming in its purpose and execution that no listener can truly avoid getting caught up in the band's dual Good vs. Evil heavy metal shtick. While on **downthesun** their often scathing lyrical philosophies

may leave some listeners cold, there's just enough counterbalance to keep the musical proceedings from bogging down in their own dreariness. With support from the likes of Slipknot's Clown, this powerful unit has already established a solid foundation from which to unleash their sonic assault on the world's ear drums.

GRADE: B-

GODSMACK, RELEASING THE DEMONS

Some people insist that Godsmack "stumbled" when their second disc, **Awake**, failed to achieve the degree of critical acclaim enjoyed by their multi-platinum debut. Whether or not you agree with that assessment, there's no question that with their new release, **Releasing the Demons**, these Boston-based New Metal pioneers have recaptured all of the inherent musical magic that made them an instant phenomenon back in 1998. With vocalist Sully Erna's unmistakable growl leading the band through a series of memorable moments, Godsmack seem well prepared to emerge as one of the major success stories of 2003.

GRADE: B+

Taproot: Making music magi





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SHADOWS FALL, *THE ART OF BALANCE*

(Century Media Records;
phone 323-418-1400)

Shadows Fall have staked a quick reputation for being a band that can do it all— from thrash-metal roars to more melodic metal masterworks. All of this band's diversity is more-than-apparent on their latest disc, **The Art of Balance**, on which this distinctive unit take a major step forward from the music presented on their previous effort, **Of One Blood**. While the diversity of the group's attack may serve to confuse some of the more straight-ahead members of the hard rock community, **Shadows Fall's** artistic dexterity may well win them a sizeable audience before too much more time passes.

RATING: *****

DORO, *FIGHT*

(www.doropesch.com)

For those of you old enough to remember— or those of you with a solid taste for rock and roll history— there was a

moment in the late '80s when blonde-haired Teutonic temptress Doro Pesch was considered a hot item in the heavy metal world. She had more than good looks going for her— she had a powerful voice that could cut through the

metallic din like the ol' hot knife through butter. Some things don't change. As shown on her latest disc, **Fight**, Doro's voice is still as overwhelming as ever— whether it's nursing all the angst from a power ballad or forging ahead against the hard rock grain. Also, keep an ear out for Type O Negative's hulking Peter Steele, who makes a guest appearance on *Descent*.

RATING: ***

RIOT, *THROUGH THE STORM*

(Metal Blade, 2828 Cochran St., Simi Valley, CA 93065;
phone: 805-522-9111)

Has there ever been a rock and roll time when Riot didn't exist? The fact of the matter is that this new York-based band recently celebrated their 25th Anniversary in the rock wars, and while it's been a long time since they enjoyed any major label recognition, that hasn't stopped guitarist Mark Reale and his boys from rockin' on. On Riot's new disc, **Through**

The Storm, the band plays homage to their lengthy stint on the rock scene by offering up cover versions of the Beatles' *Here Comes The Sun* and UFO's *Only You Can Rock Me*, interspersed among their own wall-shaking anthems. This is "classic" metal from a band that has lived long and prospered— and can show any of today's aspiring metal merchants a thing or two about the way things should *really* be done.

RATING: ***

DERIDE, *FIRST ROUND KNOCKOUT*

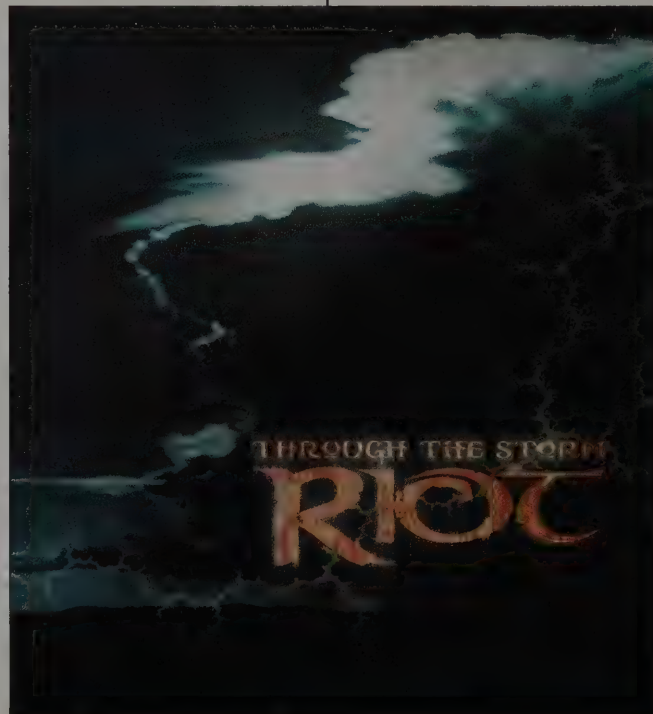
(TMC, PO Box 629,
Port Washington, NY 11050;
phone: 516-944-0389)

Deride now rank as one of Norway's premier metal units. Such a claim is supported by the power-packed contents of the group's latest release, **First Round Knockout**. Featuring virtually every type of metal one can imagine— from Dark Metal odes to highly melodic passages— Deride show they can handle 'em all, and do it with both power and passion. With influences ranging from Sabbath and Priest to more contemporary bands like Meshuggah and Slipknot, it's easy to see where Deride fits into today's metal scope. But as shown on their new album, this is a band that is definitely more than the sum of their influences.

RATING: ***

ICED EARTH, *TRIBUTE TO THE GODS*

For all the critical kudos and commercial acclaim that has come his way, Iced Earth's Jon Schaffer has never forgotten his musical roots. That's why on his band's latest release, **Tribute to the Gods**, Schaffer pays direct homage to such heavy metal titans as Kiss, Iron



ICED EARTH



TRIBUTE to the GODS

Maiden and AC/DC by presenting Iced Earth's versions of some of their best-known songs. From Judas Priest's *Screaming For Vengeance* to Black Sabbath's *Black Sabbath*, Schaffer isn't scared to tackle some of metal's foundational anthems head-on, and while his efforts usually come up somewhat short when compared to the historical originals, it's easy to tip your hat towards his obviously sincere efforts. So if you're a fan of classic metal, or a fan of Iced Earth, this is a "must have" collection, otherwise, you're probably better off waiting for Schaffer to get around to creating his own next opus.

RATING: ****

THINE, IN THERAPY

(Phone: 215-482-2552)

During their six year career, Thine have managed to establish a solid foothold in the Dark Metal underground. The band's debut album, 1998's *A Town Like This*, made them faves of those who liked their music loud, dark and disturbing. But for too long, little has been heard from this power-packed trio... until now. With the appearance of *In Therapy*, Thine are back in fine form. From first track to last this is a non-stop riff-fest, filled with acid-tongued vocals and nimble-fingered instrumental forays. While little that Thine present is designed to shake up the universe, they seem to have a solid grasp on both their strengths and their limitations, making them one savvy, and surprisingly entertaining band.

RATING: ***

THE FALLEN,
FRONT TOWARD ENEMY(Metal Blade, 2828 Cochran St.,
Simi Valley, CA 93065; ph: 805-522-9111)

The Fallen are one of those bands that's been busy plying their craft in relative obscurity for nearly a decade. And it's not as if these heavy-handed rockers have been searching for success in some distant rock and roll outpost. They call Orange County, CA home, and despite being located in the hub of the music "biz," their new disc, *Front Towards Enemy*, represents their premier wide-distribution album effort. It seems that their time striving to reach the spotlight has been put to good use, because this is a solid—if somewhat pedestrian—effort that supplies plenty of guitar-driven rockers to keep your head groovin' and your feet moovin'.

RATING: **

THE FALLEN



FRONT TOWARD ENEMY

TOYS

IN THE

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THE COOLEST GAMES & GEAR

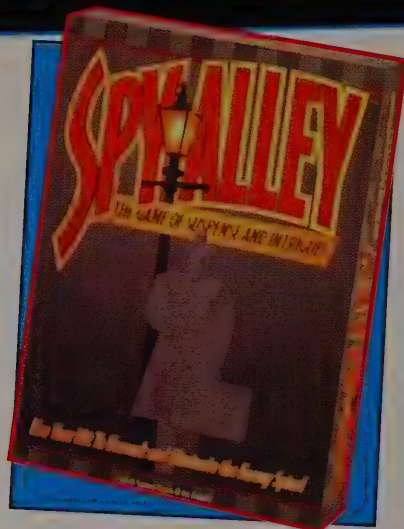
BY RENEE DAIGLE

I SPY— This Cool Stuff

SPY ALLY

From Mata Hari to James Bond, spies and secret agents have filled our imaginations. Now, you get the chance to be part of their world through this intriguing new board game from **William Stephenson** called **Spy Alley**.

OBJECT OF THE GAME: In this death-defying game, players become a spy for a given country (Russia, America, France, Germany, Spain, and Italy), and try to uncover their opponents' identity while keeping their own identity a secret. In your pursuit to unmask and expose the other spies, you attempt to complete your mission by obtaining the necessary codebooks, disguises, key and passwords to win this game



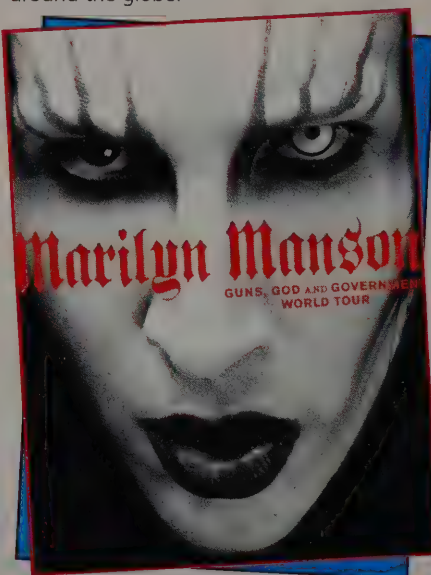
of suspense and intrigue.

If you want to learn how to be a better spy, or just want to learn more about **Spy Alley**, please click on to their web site: www.spyalley.com for further information.

MARILYN MANSON GUNS, GOD AND GOVERNMENT WORLD TOUR

At last, the wait is over for all you Marilyn Manson fans! The inside look into the world of today's most controversial musician is now documented in **Marilyn Manson: Guns, God and Government World Tour**, and can be found on DVD shelves nationwide courtesy of **Eagle Vision**.

Produced by Mr. Manson himself, the disc offers the viewer an all-access pass with behind-the-scenes, a rare glimpse inside Manson's lifestyle both on and off the stage, as well as never-before-seen performances around the globe.



NHL FACEOFF 2003

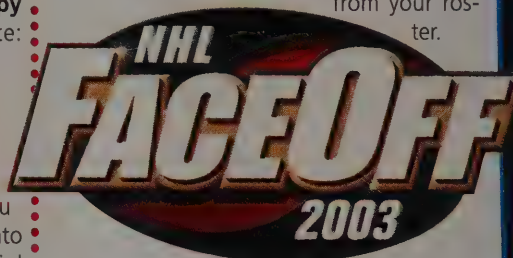
Welcome to the coolest game on earth—literally! This season, the National Hockey League stepped up the game making face-

offs much quicker on the draw. With that in mind, **NHL FaceOff 2003** by **989 Sports** has had a makeover as well.

This new version gives hockey enthusiasts everything they could desire in hockey simulation. Not only is the gameplay fast and realistic, but there are many added extras that help make hockey one of the most exciting games on this planet.

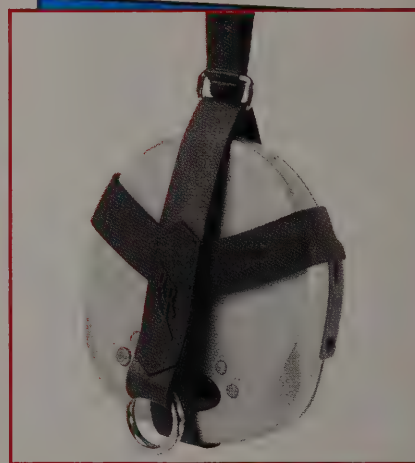
If you take a bad penalty, you will be forced to dive in front of a 100 mph slap-shot as you try to kill off the power play.

In addition to exciting game play and amazing graphics, this all-new Career Mode allows hockey fans to take on their ultimate dream—General Manager for their favorite team. Let's see if you really have what it takes to trade, draft, sign, or cut players from your roster.



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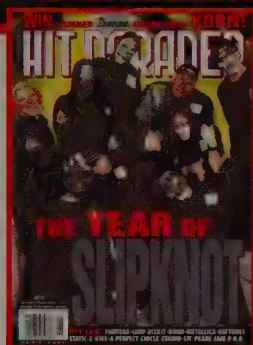


fits all **Riff Roadie** by **Ribbons Unlimited** is a must have for the serious music lover!

The days of carrying your CD player, or having it tucked away in your back pocket and/or backpack are gone! With the **Riff Roadie** clipped to your person, you are now free to walk to the beat of your very own drummer—literally!—because, this feature allows you complete access to controls without removing your player.

Made of 100% smooth-skin neoprene (diving suit material) it makes it practically unbelievable! So, what are you waiting for? Right... for more information, please visit

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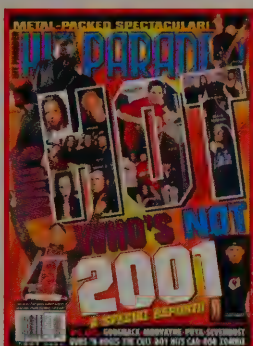
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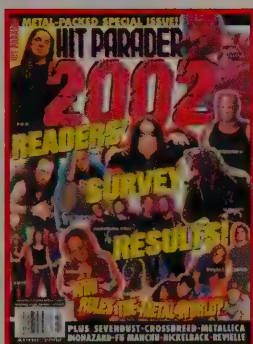
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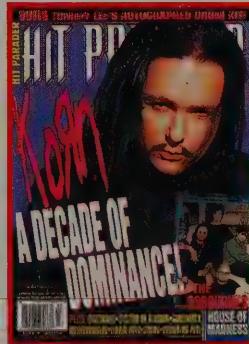
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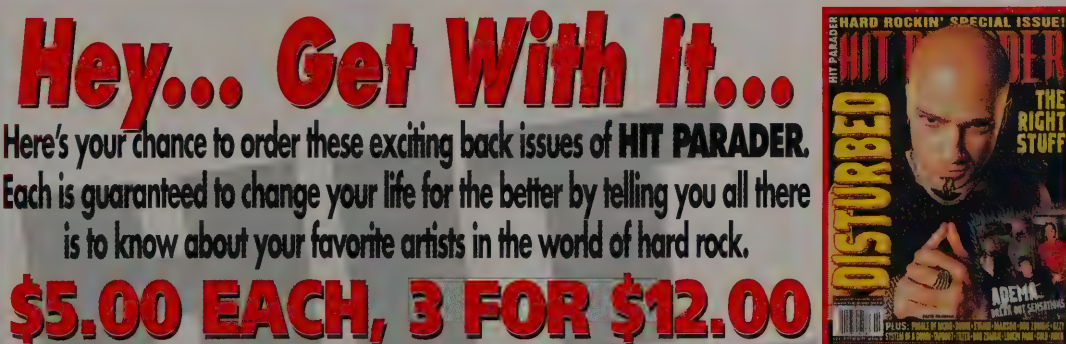
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Teck Talk

BY RYAN ABRAHAM

GEARING UP WITH... MUDVAYNE

Forget about the face paint. Forget, if you can, the wild, uninhibited stage shows. Forget about the bizarre visual images that have become their most prominent calling card. For Mudvayne, it's *all* about the music. As this over-the-top New Metal unit proves on their latest album, **The End of All Things to Come** (which emerges two years after their eye-popping debut, **L.D. 50**), their approach may at times be extravagant, exorbitant and extreme, but at its heart lies a degree of intellectual insight and artistic acumen that sometimes belies their strident Shock Rock sensibilities. For the recently re-named quartet of Spug, Gugg, Chug and Ru-D, 2003 promises to be their year—the time when they finally cement their fast-growing rep on the contemporary music playing field... and prove the substance that exists right under the most blatant surface of their metallic attack. Recently we spoke to SPaG about all of this, as well as the past, present and future of Mudvayne.

Hit Parader: How do you feel **The End of All Things to Come** differs from your debut effort?

Spug: The music has more substance—at least to our ears. This is the work of a more mature and confident band. When you have the chance to tour like we have over the last few years, you begin to recognize certain aspects about yourself, your band, your fans, and the music you make. They're all very interrelated, and it takes a sharp, confident band to jump upon those lessons and put them to good use. That's what we've done on this album. All that we are—and all that we've learned—comes across here. But on the other hand, there are parts of this album that we've had planned for a long time. Some of the ideas we have are already being put aside for the next album. We enjoy working that way. Mudvayne has always been very aware of the themes and concepts that fill our lyrics and music. They're all part of our own little musical world.

HP: Did you find it more difficult to come up with material for this disc?

Spug: In some ways, yes. But for the most part we just went about our business, writing songs and working on the music, and eventually we had enough top-quality material to begin putting it together for the album. We have so many ideas floating around in our heads. We can't wait to try them out and see where they go. Sometimes they work, sometimes they don't. But we're not afraid to step away from something that isn't working and try something else. That's what makes for a great album.

HP: Will you be disappointed if this album doesn't sell more copies than **L.D. 50**?

Spug: We've always believed that we can't dictate our commercial fortunes. That's up to so many other ingredients that are mostly beyond our control; if the record label really pushes the album, if the musical climate of that time is good for our kind of music, if MTV

and the media gets behind us. But, we'd expect this album to do as well as the last one... and more. It is a better album.

HP: Have you been satisfied with the degree of success the band has already enjoyed?

Spug: Everything that happens to us still excites us. When things go well, that's exciting. When we overcome a problem placed in our path, that's equally exciting. Just trying to speculate about how people might respond to this music excites us. We're in this for the long-haul. We don't want to be one of those bands that puts out a successful album or two then suddenly disappears. We won't let that happen, if we have any control of it. We're determined to keep building a long and successful career, so each album and tour is another building block in that process.

HP: Let's talk about Mudvayne's image. Do you feel it overwhelms the music at times?

Spug: Our image is there to enhance to music, never to distract from it or overwhelm it. Mudvayne has always been heavily influenced by visual mediums, including art, television and particularly film. So the visual aspect of what we do was designed as an alternative means of expression for us, especially when we're on stage. The makeup we wear isn't necessarily a "character" we're assuming—it's more of an extension of how we're feeling on a particular night. That's why the way we appear, and the makeup we use, is always in a state of flux.

HP: Is that why you guys don't do interviews with your makeup on?

Spug: Exactly. We're not trying to be like some bands who don't want you to see them without their makeup on. Those are our musical personas. They're definitely part of us, but they're more of an extension of our personalities than who we actually

are. So we don't do interviews—even for MTV—with our makeup on. That's something we save for the stage.

HP: Speaking of the stage, what kind of live "tricks" might we expect from Mudvayne this time around?

Spug: We've always been a band that's made the most of what was available to us. For most of our careers we've been operating with a very limited budget, and we did the best we could considering that. Now at least some of those budgetary restrictions have been lifted. We can let our imaginations run wild—which as Mudvayne's fans know is a pretty intriguing concept. But we don't want to reveal too many of our "secrets." You'll just have to come out to the show and experience it all for yourself.

HP: You've always drawn on rather abstract sources for inspiration—both in your appearance and your music—have those changed at all over the last few years?

Spug: We're all always searching for new intellectual stimulation. It can come from art, from cinema, from books. But I do find that I return to many of the 20th Century's great talents for my primary inspiration. In film it's still people like Stanley Kubrik, Alfred Hitchcock and David Lynch that do it for me. Abstract artists such as Jackson Pollack also have had a major impact in the way I view things. In some ways, Mudvayne is an expressionist art form, so perhaps that's why I've always been drawn to impressionists like Pollack and Mark Rothko. One day I'd like Mudvayne's music to be appreciated much like great art. But just as it took a number of years for people to begin to appreciate Pollack's work, the same may be true for Mudvayne.

"This album was planned even before we made our first album."



MUDVAYNE

HIT PARADER 95

INSTRUMENTALLY SPEAKING

A GUIDE TO THE LATEST GEAR

WRITTEN BY MICHAEL SHORE, COMPILED BY ILKO NECHEV

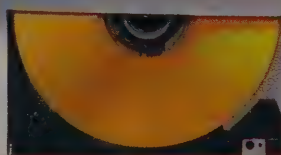
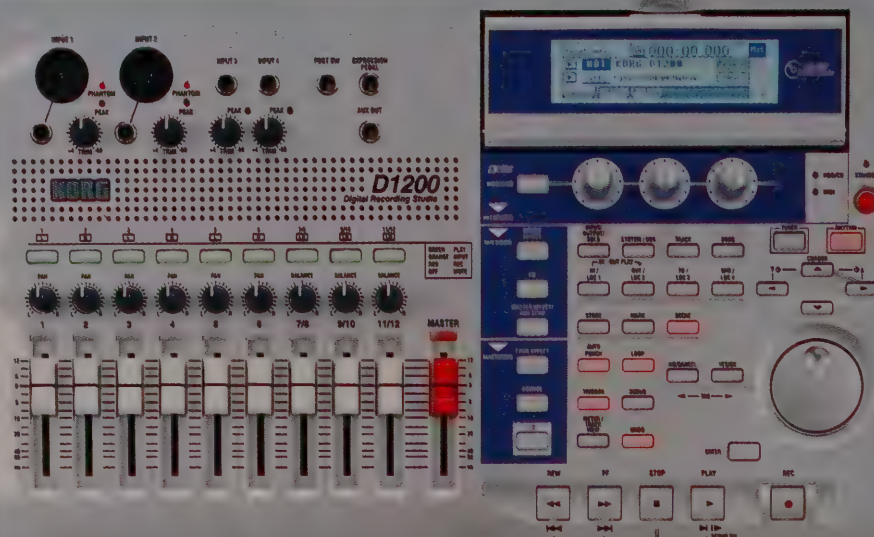
We've covered Korg's keyboards, synths, and ToneWorks effects units many times in this space. Their BX-3 and CX-3 organs have become THE industry standard among professionals who want to take the sound of a classic Hammond organ around with them, without the backbreaking labor of actually hauling a big old Hammond around. ToneWorks units, too, have become very popular for their reliability, innovation and sonic versatility. Now Korg stakes a serious claim at the top of the world of digital home recording, with its new D1200 Digital Recording Studio. Its guitar-friendliness is only one of the exceptional features that make it something you should take a long, hard look at.

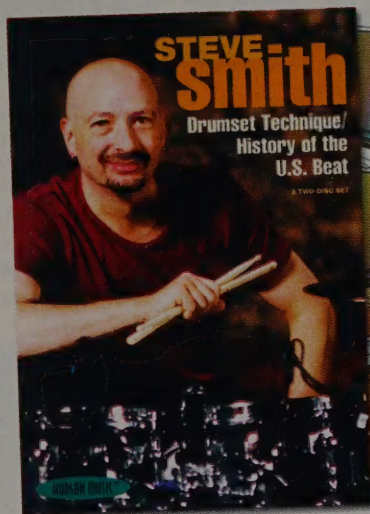
This awesome unit is a compact, surprisingly (for all that it offers) affordable 12-track hard-disk recorder with 44.1 kHz, 16 and 24-bit uncompressed (for better sound quality) professional digital recording, high-quality mixing, a generous 40GB of hard disk space (up to 124 track-hours), and an optional CD-RW drive for producing your own final CD master. It also has a ridiculous amount of built-in effects, including the same acclaimed Resonant Electronic Modeling System (REMS) found in top-of-the-line ToneWorks effects units. REMS by itself can recreate classic guitar amp, cabinet, vacuum-tube, modern stomp-box, AND microphone and room-simulation sounds. Four tracks can be recorded at the same time at either 16 or 24-bit depth, and up to 12 tracks can be played back. All analog inputs (for mics, guitars, etc.) are balanced, and main jacks are on the ergonomically designed front panel for easy access. In fact the entire layout of the D1200 is extremely intuitive and user-friendly, to make recording as simple as possible—with front-panel controls arranged in logical sequence from recording tracks, to mixing, to mastering, to final CD production. Two combo XLR/quarter-inch inputs provide mic preamps and individually switchable 48V phantom power, for direct connection of condenser mics. There's also a dedicated guitar input, as well as an S/PDIF digital input with built-in sample-rate converter.

The D1200's 16-channel, 4-bus mixer has separate 3-band EQ with sweepable midrange on each analog input and playback channel. Fader, EQ, pan and effects settings can be stored in one of 100 "scene memories" for automatic recall during playback or manual recall at any time. And along with the REMS mode, there are three independent effects systems for use during recording, mixing and mastering; up to eight insert effects can be used per track during recording or mixdown, and two master effects can polish the mix while a final effect adds overall EQ and compression/limiting to the final master. The 98 available effects algorithms can be combined to provide 128 insert, 32 master and 32 final effects—each of the 192 presets can be edited and saved. Edit features include copy, insert, swap, delete, normalize and time compression and expansion.

What else is there? Oh, just a built-in chromatic auto-tuner, foot-pedal control input, MIDI support, high-quality PCM drum-machine with 96 metronome patterns and 215 rhythm sequences, titltable backlit LCD display...It's hard to think of what's NOT inside this thing. Why, there's even as "erase silence" function that deletes silent sections of recordings to save hard-disk space!

For more info on this little miracle, visit: www.korg.com <<http://www.korg.com>>.





STEVE SMITH DVD

Steve Smith, the great drummer whose career has spanned Journey and his own jazz-rock fusion outfit, Vital Information, has a new double-disc DVD out through Hudson Music, that combines switchable multi-camera instruction on one disc, and on disc two, Smith's entertaining and informative, 90-minute history of "The U.S. Beat"—that uniquely American sense of rhythmic propulsion that has revolutionized the world's music, from ragtime and blues, through swing and bebop, to R & B, rock, funk and fusion. Disc 1 is a full 2 hours 35 minutes of Smith breaking down his legendary hand and foot technique in unprecedented detail, and has chapters on how to practice properly, independence and interdependence, implied metric modulations, licks and phrases, and four drum solos. The DVD is produced by Rob Wallis and Paul Siegel, who did so much wonderful work for Drummers Collective International—a guarantee of high quality if ever we saw one. For more info visit: www.hudsonmusic.com <<http://www.hudsonmusic.com>>.

TP POLISH

TP's Legend Polish for guitars not only cleans, polishes and protects in one easy step—it also contains a sunscreen to protect your axe from ultraviolet rays (like suntan lotion for your guitar!) and won't leave any oily residue that would show fingerprints or polishing-cloth marks, which is especially nice for dark finishes. Used by luthiers (guitar builders) for years, it's now finally available to the public. For more info write TP Polish, 57 Crooks Ave., Cliton, NJ 07011.



IBANEZ RED PEARL FINISH GUITARS

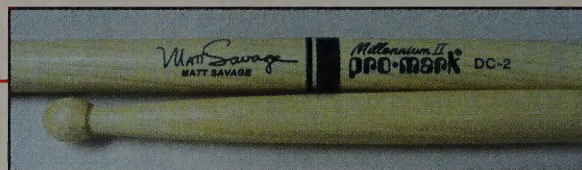
Ibanez's RGT42 neck-thru-body guitar is already a fast best-seller because it strikes the usual irresistible Ibanez bargain — great sound, quality and playability at a hard-to-beat price, in this case under \$800. Now, its ear-catching sound is matched by head-turning looks; the RGT42 is now available in a beautiful, metallic, finish called Red Pearl, as well as the original Black Pearl. Hot! For more info: visit www.ibanez.com.



INSTRUMENTALLY SPEAKING DRUM BEAT

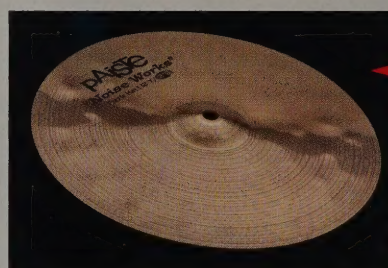
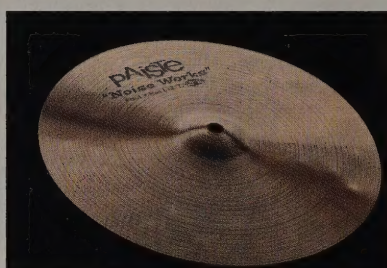
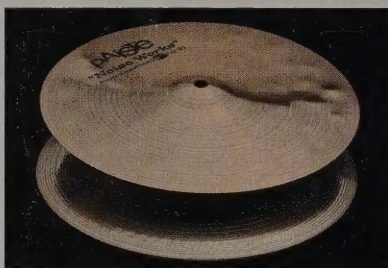
Pro-Mark's Matt Savage DC2 Drumsticks

Drumstick giant Pro-Mark's Matt Savage DC2 drumsticks are the latest addition to its Americorps line of marching sticks (and no reason kit drummers shouldn't check 'em out too), with modified acorn tips at the end of 17" long, 11/16" diameter American hickory sticks. Designed by respected writer and teacher Savage, they list for \$14.50 per pair. For more info on these and Pro-Marks countless other sticks, mallets, brushes and bass drum beaters, visit: www.promarkdrumsticks.com.



Paiste's Noiseworks

Paiste's Noiseworks line of special effects cymbals now includes three pairs of wild-sounding, 12" diameter extreme hi-hats. The Fast X-Hats put a medium-weight top cymbal over an extra-thin bottom cymbal for a dry, fast, articulate sound with an extremely soft and responsive feel; they emulate the sound of heavily gated white-noise samples. Paper Splash Hats put a thin top over a medium-heavy bottom for a papery, splashy, fuzzy and very crisply controllable open/closed sound, and a delicate, chunky chick. And the Fizzle Hats have a medium top and very thin bottom, for a meaty chick and a hissy open sound that also emulates gated/sampled hi-hat sounds very well. For more info visit: www.paiste.com.



Puresound Percussion's "Blasters"

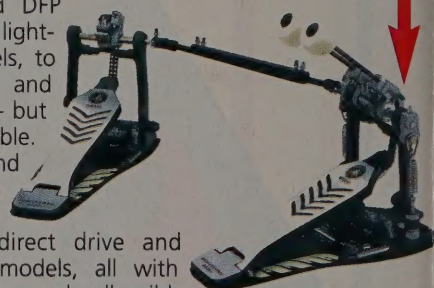
Puresound Percussion's "Blasters" snare wires have been developed for high-volume, high-intensity playing with 20 strands of specially formulated premium-grade steel-alloy wires on angled copper-colored end clips. Puresound says the exclusive bent end-clips mean greater wire contact across the entire surface of the snareside head, more better response and bigger projection. They fit most 14" drums and list for \$24.95. For more info write: Puresound Percussion, 2050 Cotner Ave., Los Angeles, CA 90025, or visit www.percussion.com <<http://www.percussion.com>>.

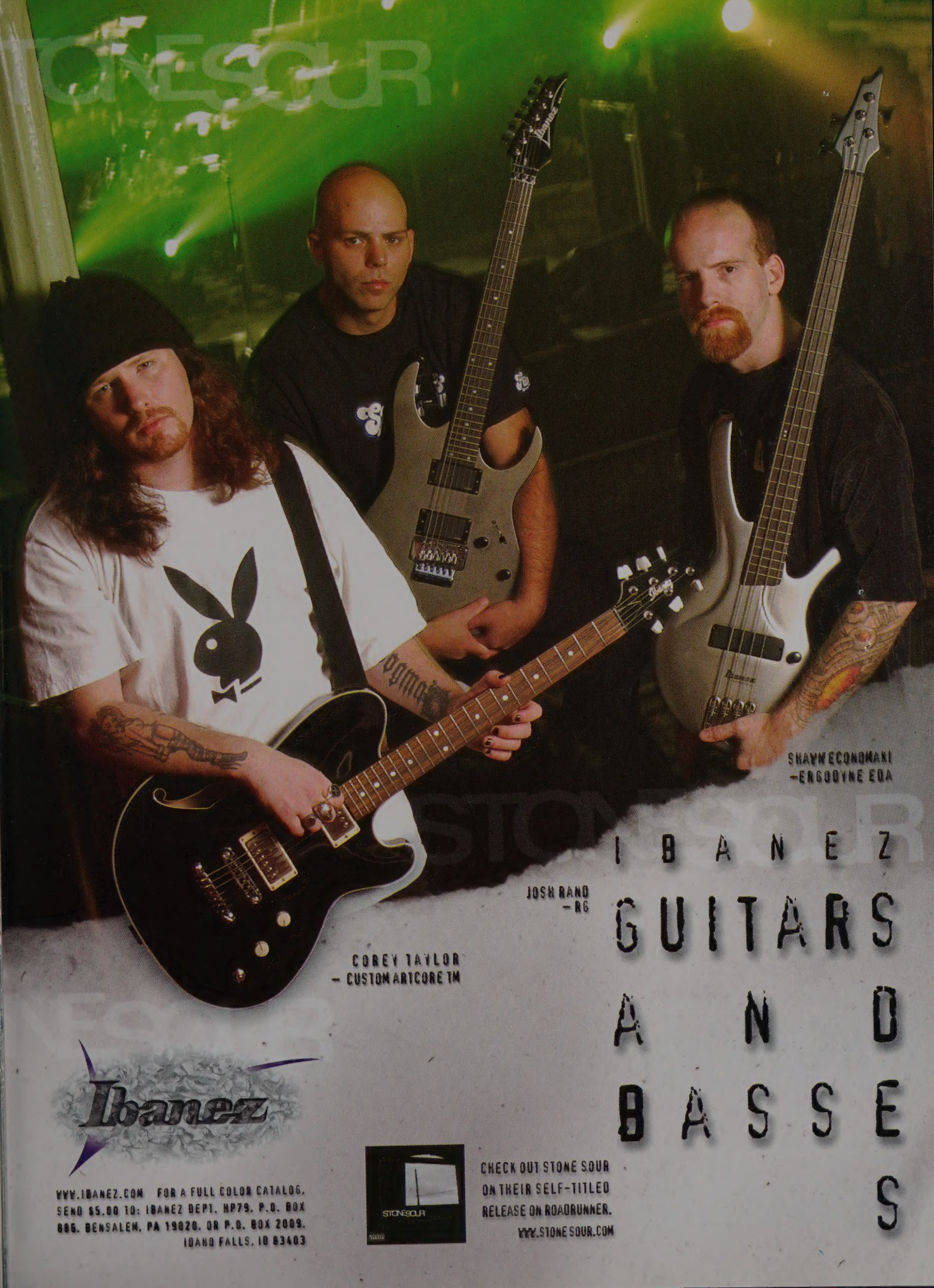


Yamaha's new FP and DFP footpedals

Yamaha's new FP and DFP footpedals range from light-weight beginner models, to serious professional models, and from \$110 to \$550 in price—but all are sturdy, durable and reliable. There are five single-pedal and seven double-pedal (DFP) designs, with single and dou-

ble-chain, direct drive and strap-drive models, all with smooth action and collapsible frames for easy packing and storage. All pedals are manufactured to extreme tolerances in Yamaha's motorcycle factory — these are pedals that go "Vrooom!" For more info visit: www.yamahadrums.com <<http://www.yamahadrums.com>>, or write Yamaha Corp. of America, Pro Audio & Combo Division, Drum Products, P.O. Box 6600, Buena Park, CA 90622.





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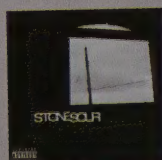
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